Famous Artists Course

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Institute of Commercial Art, Inc.
Westport, Connecticut

lesson **1**

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Commercial Art and Illustration

Before we begin our study of commercial art and illustration, it is important that you become acquainted with the function of the picture story— so let us go back many thousands of years, to prehistoric times, when the only means of written communication was pictures.

All our museums have records and examples of this picture language. It was graphic, and when we see it today, all of us can understand it. This is of significant importance because today the same basic requirements for pictures still prevail. Commercial illustration means—*pictures you can understand.*

Some scientists claim that primitive man actually made crude drawings to get his ideas over before he actually learned to talk—so it was natural, long before he began to write, to convey his ideas in pictorial form. Thus, from the primitive pictorial language of early man came the alphabets which were, at first, picture symbols. The hieroglyphics of the ancient Egyptians are a fine example. Even today the characters in the Chinese alphabet, as well as other Eastern alphabets, are picture symbols. From these symbols the art of writing developed. Lines were created to represent the sounds of the spoken word. The modern alphabet resulted.

As man's intellect progressed—so did his art. His picture making rose to a higher level. His knowledge, his experience and improved materials were a great help. As people divided into different tribes and developed their different dialects—art became more specifically and necessarily the one universal language. It was used to record events—to tell religious stories—*basically, to communicate ideas to all*—regardless of their own particular spoken language. Today art is used commercially to convey definite messages to the people. Since art—in the hands of skillful artists—is a specific language, very definite results are obtained. Ideas are translated—and the ability and the genius of the artist are the means for this translation.

The prehistoric cave picture of the hunter shooting the animal—or a rock engraving of a battle scene are recorded illustrations that man of 20,000 years ago used to illustrate the things he did and thought. It is basically the same today. The only difference is in our cultural level. Today, we picture people in all walks of life—people enjoying their new car—using their refrigerator—romantic scenes—exciting adventure—and the countless other expressions that go to make up the pictorial record of our modern, as well as historical, civilization. The form has not changed—only the intellect of man and the culture surrounding him has changed.

Artists today, like the prehistoric artists, have developed their skill through *OBSERVATION*. Studying the mechanics of drawing will be of little use without trained observation. All that may be learned about form, color, anatomy, composition, perspective, etc. cannot make a talented man an artist without careful observation on his part of everything and everyone around him. Observation is not just looking—it is *SEEING*—it is *understanding*. An artist must be a curious person. Through his curiosity he will learn to *understand* the things he *sees.* There is a reason for everything in nature—and the artist must make a special effort to understand that reason.

Observation and the studying and remembering of that which the artist sees—is the knowledge which will supply detail and character to the drawing he makes. *Observation* is also the direct training of the eye as well as the mind. Through the eye, you study the proportion and relation of objects, action and color—each to one another.

The commercial artist today may be commissioned to paint a picture of someone enjoying a very expensive automobile—or of an object as simple as the illustration of an ice-cream soda. A well painted ice-cream soda—with frosty glass and attractive color appealing to you on a very warm summer day, posted in your drug-store window—is a good example of commercial art. The ice-cream soda picture is displayed where it can be purchased. It is clear—understandable—specific. It motivates whoever sees it to action and its success is in direct proportion to the amount of mental, psychological or physical action that results from it.

The purpose of commercial art is to make visual ideas function. Different ideas require different skills. Artists are usually more skillful in one thing than another. This is a personal thing that is usually directly connected with his personal interests. Regardless of what this specialty may be—there are fundamental things he must know. We cannot treat all these fundamentals in particular detail—but we can explore them and show how to arrive at the solution of the majority of the problems confronting the commercial artist.

If you are familiar with commercial art—you will know that the men of the Faculty are the recognized leaders in this field today. They are varied in their talents—and they all have had many years of experience. These men are interested in teaching you *what you should know and how you should think.* In any method of instruction it is tremendously important that *first things should come first.*

We will suggest materials and books for special study in most of the lessons we give you—to assist the student who wishes to further his knowledge in any particular field. Our experience shows that most poor drawing appearing in publications can be traced to the artist's lack of fundamental knowledge—his skill being in superficial "tricks"—the copying of other artist's mannerisms, and so on. This art course will give you the basic structure and fundamental thinking which, experience

has shown us, is essential to the artist who wishes to put his ideas on paper.

The degree of professional skill you achieve, will be governed by your talent—effort and application. In our teaching—we will tell you why and how to get results in your pictures. We wish to stress WHY as well as HOW. We want to prove to you the logic of the facts. We want you to know why you do things—so that how you do them does not spoil your originality and burden you with the mechanics of drawing.

We are trying *to teach you—not amuse you,* and we must ask that you understand each lesson before you carry on to the next one. If some of the lessons seem a bit dull and uninteresting to you, remember that art in any form is a very intricate combination of many things. Without the understanding of each of these, it is impossible successfully to complete a picture. For example—the human form is made up of many small forms (the head—the arms—the legs—the torso—etc.) —if you cannot draw them individually—how can you expect to put them together to draw the whole figure?

We ask for your undivided attention and confidence in us if you expect to make progress. This art course was written and illustrated by sincere and conscientious artists to impart their knowledge to talented people who desire to be successful in the field of commercial art.

The art of advertising and illustration has been the common language of the people of a large part of the world for generations. From the beginning of this century, at least as far as America is concerned, commercial art has become part and parcel of every facet of our life. The Story Illustration—the Advertising Picture — the Billboard — the Window Display — the Calendar and the Magazine Cover help to make up the common language of 140 million Americans today. This is our contact with the rest of the world, with peoples who do not understand our spoken language—*but who most certainly understand our pictures.*

This is the first time such a home study course has been made available by such eminently qualified instructors. Your earnest application and concentration is required—a routine plan of study and practice by you is absolutely necessary.

Commercial art today is a $500,000,000 business—*a field badly needing qualified artists.* We sincerely hope we can assist you on your way to success.

To the student

This course in commercial illustration was planned, written and approved by men who are recognized as the leaders in the field today. Their work appears constantly in all the current magazines and newspapers for major assignments of publishers and advertisers. These men have proved that they know the *what, why and how* of making successful pictures.

This home study course will cover *progressively*—step by step —what you must know and how you must think! *Each step* will be written *and illustrated.* It is not theory, but practical teaching. It will give you the closest thing to actually being in the *artist's studio*—listening to him explain and seeing him demonstrate the reasons for each and every part of picture making for commercial purposes. *We are teaching a visual language and we will teach it mainly with visual demonstrations* to bring to you, clearly and exactly, what we wish to teach you.

Commercial art is a big business and this course is planned, organized, and written entirely on that premise. In it we will tell you what you must know and how to know it. We will tell you what you must do and how to do it. We will also tell you why you must do certain things—but we cannot do any of these things for you. We cannot guarantee that you will be an artist but—if you are conscientious and sincere in your efforts—we can help greatly to fortify your talents.

So-called "Fine Art" or "Easel Painting" is personal and we make no special attempt to teach it or to explain its particular theories. Our effort is to teach you drawing, composition, painting, etc., *as it is required for commercial purposes.* Commercial art is fundamentally objective and the contents of this home study course have been so designed and planned. Our method of teaching is to equip you with the ability to draw and paint the generally required subjects in the average required time. Commercial art is a big business and—because it is a business—not too much so-called "artistic temperament" can be tolerated. Pictures must be delivered on required dates—just as you expect your grocer, your newsdealer or your druggist to deliver his product.

Most home study schools — in an effort to keep the student interested—complicate each lesson by crowding in three, four or more subjects, touching on each one superficially. On the other hand—we will completely cover each subject in each lesson as we go along. Please remember, that you did not learn to write words until you *first* learned to make the letters of the alphabet and you did not write a composition until you *first* knew what the words meant—and only then, could you put them together to make understandable thoughts.

First things come first.

Many home study courses have been undertaken by students all over the country—only to be dropped by them after only a few lessons because of the feeling that "they are not teaching me anything"—"why go through all this dull stuff?"—or "this stuff is not giving me a chance to create pictures."

You must remember, above all else, that these famous men who are teaching you *KNOW* from many, many years of experience what is absolutely necessary for *you* to know before you can hope to become a successful artist. All the things we will teach you in the succeeding lessons of this course are absolutely necessary for you to master before you can become an able advertising artist or illustrator. This is true in every sense and nothing you think can or will change this fact.

The type of training we are giving you has proved necessary and successful to countless young artists who are on the road

FRED LUDEKENS *Vice-President* **ALBERT DORNE** *President*

to fine careers. *There is no such thing* as a successful artist who has not gone through this whole cycle of training which is to follow—whether through your instructors or through others. The fact remains, however, that they have gone through it and mastered it all.

We are going to give you enough training in the use of the basic mediums to carry you through the entire course. Later on we will devote entire lessons to complete techniques.

All the methods of using the mediums (including those you do not know as well as those you *think* you have mastered) have been mastered a lot better by the experts and if you practice faithfully the methods we teach you it will surprise you how much more efficient and expert you will become at these very necessary qualifications.

In every lesson you will be given specific instructions and controlled exercises and assignments. These are very important for you to do for the reason we have stated above. However—in every lesson you do—*and this is very important*—you will be asked to express yourself and to do creative pictures. At no time whatever during the entire course are you to feel that we are trying to control your creative or artistic talent. This must come from within yourself. We are simply trying to give you the guidance, the tools, and the training—which you will absolutely need—so that you can achieve these creative ends and so produce your own fine pictures.

In starting this course with the Institute of Commercial Art you have committed yourself as an art student to our care, teaching and guidance. We feel very keenly this responsibility

and we will do everything we can to help you to succeed in your chosen field.

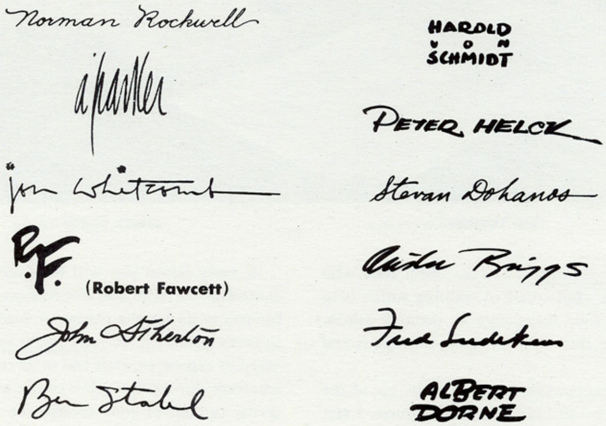
All through your training you will receive sincere, individual attention by instructors who are specialists in every phase of the work you do and send in for criticism. We will try in every way to make you feel that we are close to you as teachers—and that your art problems are ours. Criticisms and gradings will be given in a fair, direct and honest manner. We will not attempt at any time to "soften" a criticism just because we do not wish to hurt your feelings. It would do you no good if we did. If, in our letters to you, we may at times seem a bit severe, it is only because we are trying to teach you—not "coddle" you. It is really quite difficult to get the friendship and warmth of personal contact into a letter—but please believe that it is *always* there.

It would be quite simple and easy constantly to say "your work is good"—and save ourselves a lot of time. And you would think "what nice people they are." We must all, however, be honest and realistic if we wish to advance.

We have taken on the responsibility of teaching you, and we expect you to do your full share of the learning and to remember—if your work *deserves* the praise you want—we will certainly enjoy telling you so.

We are not going to send you cumbersome books full of text to read and to become confused with. Rather we have designed and written the course on the theory of Visual Education—as the basic formula for sound art teaching—and it is our sincere conviction that the proper way to study the art of making pictures *is with pictures.* We will write simply, directly and always to the point—leaving out all the unnecessary and ponderous cliches about art and its irrelevant theories. In addition to all the plates of examples and instructions we will constantly illustrate our text at every point possible—so that you will always fully absorb and understand what we are trying to teach you.

Commercial art and illustration can be the most satisfying and lucrative of careers. It can always be a great pleasure and satisfaction to you. There is no fuller life than that of the artist who—through his knowledge, training and creative ability—produces, on a blank paper or canvas, pictures for the world to admire and enjoy. But, do not confuse yourself about being that artist now. It must take many, many long hours and months and years of hard work, advice and training. Only you—the artist—can be responsible for your own success. We can only teach and guide you in the right direction. We want to be your trusted friend and counselor but—please do not forget one thing above all—*you and only you* with your own sincere effort can make it work. Every successful artist will tell you this same story. There is no other key that will open the door to your success as an artist.

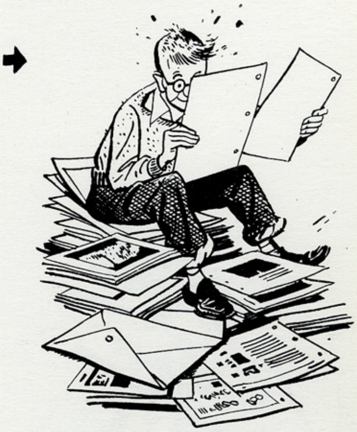


Method of Study and Practice

With this first lesson you have received an insert which describes your entire course of training. As you look over this outline, you will see that these twenty-four lessons carry you step by step, lesson by lesson, through every phase of technique necessary for the development of good, sound commercial pictures. The quality of your achievement by the time you have completed this course will depend entirely upon *you,* and upon the amount of sincere practice, and study you have put into your work.

More than once in the next months you will become impatient. You will want to start working on subjects discussed in lessons much more advanced than the one assigned you at the moment. You'll say, "Those later lessons look so interesting!" They *are* interesting — and we want to see you do a good job with them. Therefore, we advise you to be patient. From our past experience in developing gifted students, we know that *"first things come first."*

The first step when you begin a new lesson is to *read the lesson through from beginning to end,* studying the drawings and text very carefully. Make sure you understand every point. When you are thoroughly acquainted with the material, tackle one problem in the assignment at a time until the entire assignment has been completed.



The first few lessons are among the most important of the entire course. They teach you the fundamentals on which the more advanced material is based. They are so important that you *must* understand them well. If you do you will find the later lessons easier, and your artistic development will be faster and sounder. Each succeeding lesson will be more interesting than the last as you progress. More and more you will be drawing upon your creative talents as you learn how to make the pictures you have always believed you can make. But — please take our word for it — the first few lessons *are* the most important in the entire course.

Your assignments

With each lesson you will be given an assignment. It will have two parts. The first part will list problems to "study and practice." These problems have been designed to help you understand the material of the lesson and gain skill in drawing. It is a minimum list. You should do as much additional work as possible because you can learn to draw only by drawing. This work is *not* to be sent in for criticism.

The second part is a list of drawings which you *are* to send in to the Institute for criticism and grading. These drawings will show us how well you understand the subject of the lesson. Do these drawings as carefully as you can in a reasonable length of time, but don't be disappointed if you fail to turn out masterpieces. You haven't had the necessary training yet. You are taking this course because you need help, and we do not expect that your drawings at this stage will be as successful as you might wish.

Don't labor too long over one drawing. It is better to send it in and get our understanding criticisms and suggestions. We are here to help you. We can be of most help if you let us see your work. Then we can tell you what you have done well and where you should try to make improvements.

To get the most out of this course you should try to complete a lesson in a month or six weeks. It is impossible to set up an arbitrary schedule for you, because personal circumstances vary. However, it is obvious that you should study and practice as much and as regularly as you can. You have three years in which to complete the course, and additional time will be granted to you if circumstances beyond your control make it necessary. Each extension of time will be handled on its individual merits.

How your work will be criticized

As you begin the FAMOUS ARTISTS COURSE it is important that you understand how we will judge and criticize your lesson assignments.

One of the great advantages of our teaching method is the fact that we make a direct, personal, and objective appraisal of your work as an individual. We judge your pictures in exactly the same way as the art director, who knows and reflects the likes and dislikes of the general public. For this reason, we ask you to work out each lesson assignment as though it were a paid job for some art buyer.

When we criticize one of your pictures, we will judge it solely on its own merits. *You* judge another artist's pictures in the same way, strictly on their own terms and by the impression they make on you. For example, if the eyes look too small or the ears too large, you say the drawing is not good. You don't make allowances for the difficulties the artist had, or for the shortcomings of the model he used. You take it for granted that the artist did his best in every respect. If the picture doesn't "come off," you dismiss it as a poor job.

In criticizing any one of your assignments we will pay closest attention to your control of the subject taught in that particular lesson. We will also expect you to show understanding of subjects covered in previous lessons. We will not criticize you for weaknesses or mistakes in subjects which you have not yet studied in the course. For example, we will not criticize your handling of perspective until Lesson 8.

At times you may receive a criticism that you consider unfair. For example, if we say that your drawing seems to have been done without sufficient preliminary study, you may be upset. Probably you spent a lot of time in preliminary work before making the finished picture. However, the important consideration is *how* you spent that time. Did you *constantly* check and recheck the proportions and construction of your forms? If you were confronted with a design problem, did you try literally dozens of *different* form arrangements before deciding on the best one? In other words, are the benefits of your preliminary drawings reflected in your finished work? Remember that all we can judge is what we see in your final pictures.

You should not be too worried if you do not master immediately all the things you study. As you know, in learning to draw there are two steps. The first step is to gain a thorough *mental* understanding of the problem. The second step is to *train your hand* to put on paper what you see in your mind. This second step requires practice and time. You will find that many of the techniques you study in this course will not be of full value until you have learned to apply them instinctively.

We hope to do two things when we criticize your assignments. First, we want to point out what you have done well. Second, we want to show you what you have *not* done well. Often we will talk more about your mistakes than about the things you have done successfully. This is as it should be. There isn't a great deal we need say about your strong points after we have noted them. It is different with your weaknesses. We must point them out to you and tell you how you can correct them.

We use overlay drawings and diagrams to bring out graphically the *important* errors in your work. Frequently similar errors will occur in other drawings of your assignment. We expect you to use your own critical eye and see whether the mistakes pointed out in one drawing appear elsewhere in your work. If you do this you will learn one of the most important things we can teach you — how to criticize your own work. We think one of the reasons for the success of our faculty members is the fact that they can find their own mistakes and correct them. When you have finished this course, you will be "on your own," just as our faculty members are. Your ultimate

success will depend to a large extent on your ability to see the mistakes in your pictures and correct them. Always try to look at your own work as objectively and impersonally as possible. Imagine that you are criticizing the work of another artist — and be firm in your criticism.

If you don't label your work correctly we won't know whose it is or where to send it.

How your work will be graded

When grading your drawings, we will purposely reserve the highest marks for very exceptional work. We know you are serious in studying this course and want an honest and fair appraisal of your pictures. It would not be to your advantage if we misled you by giving you higher grades than your work deserved. You will achieve increasing success if you take our suggestions in the spirit in which they are given, remembering that our only desire is to help you. Develop the habit of viewing your own work with an impersonal, critical eye.

We will grade your assignments as follows:

A — Excellent B — Above Average C — Average D — Below Average

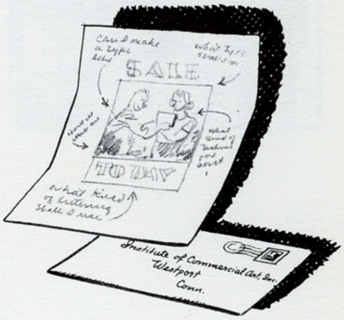
We know from experience that some students work faster than others; some can give more time to their studies. On the other hand, these lessons are not equal in difficulty. Some are harder to master than others, and may require more time. There is no absolute standard of progress. All we ask is that you work consistently every day. When you do miss a day, try to make it up by spending extra time at your work the next day. Your work periods must become a regular pleasant habit. Do not work for speed — *work for good results*. Speed will come naturally after you have acquired the knowledge and confidence that only practice can give you.

When you send drawings to the Institute, print your name, address, student number, and date in the *lower left-hand corner* of each drawing. In the *lower right corner,* place the lesson number and assignment number.

Remember that no drawing should exceed 11 x 14 inches. Send to the Institute for grading only those drawings specified in the assignment. *Do not send in practice work.*

Sketching:

You learn to draw by drawing, so develop the habit of sketching at every opportunity. Carry a small sketchbook with you at all times. You will find numerous opportunities throughout the day for observing and recording material which will some day be useful in making a picture. Learn to make quick sketches of gestures and facial expressions. It is equally important to note the interesting objects which surround you on every hand. Get — and keep — the sketchbook habit!



Commercial jobs while studying

It is quite likely that you will have opportunities, while studying this course, to do commercial jobs for local tradesmen, stores, newspapers, and organizations — jobs for which you can expect to be paid. These are fine opportunities, and naturally your greatest desire will be to make good in a "professional" manner. After all, in the summing up of any career there is no better teacher than actual experience.

If at any time during your period of study you receive such jobs, and you have not advanced in your course to the point where the problems involved have been covered, write us about them. You may make a rough layout sketch of your job assignment on a sheet of paper measuring 8½ x 11 inches. Around your sketch make notes explaining where your difficulty lies, as indicated in the margin. Fold up this sketch, insert it

in an ordinary letter envelope, and send it to the Institute by first class mail. Be sure to address it to the Instruction Department, and make certain that your student number as well as your name is on the sheet. We will then be glad to help you work out your problem from a professional point of view.

When you deliver these first jobs to your client, he may not think them quite as good as you do. Remember, he is paying for them. He is entitled to pictures that he feels will sell his product or get his message across. If you meet some disappointments — *and you will* — do not be discouraged. Offer to do your drawings over, altering them to his satisfaction. This is only a first attempt. You will do better the next time. Just remember that all successful artists have gone through the same "growing pains."

Research files

Research will become an important part of your work as a commercial artist. You should begin immediately to clip and save photographs from magazines, newspapers, old books, catalogues, etc. Keep these clippings in letter-size file folders and put them in a box or file. Classify them under general headings such as HOUSING, COSTUME, ANIMALS, TRANSPORTATION, SPORTS, NATURE, PEOPLE, INDUSTRY, ENTERTAINMENT, ART & SCIENCE, FOREIGN, and MISCELLANEOUS.

One folder for each of these subjects will be enough to start. Later on you will want to divide the headings into more specific subjects.

For example, HOUSING would be split into three sections: Exterior, Interior, and Furnishings. These headings can in turn be sub-divided. For instance, under Exterior, we would have these groups: "Doors and Windows," "Stairs," "Garages," "Fences and Walls," etc. Later you will find a detailed discussion of research, in Lesson 17.

The Artist — His Studio — His Material

Working space

The very first problem of the artist, is his "Studio" or permanent working space. The first thing to find, if possible, is a well lighted corner in your home where you can draw at any time—day or evening—without being disturbed. Your whole "studio" need not take up an area more than five feet by five feet.

Correct lighting

The proper light to work by is very important. If possible, the window you select to work by should face North—this being the steadiest light. However, this is not a "must"—if your window faces another direction and the sun becomes a problem, the light can be controlled by window shades. For working at night or on dark days—an excellent idea is to hook up a swinging bracket light, similar to the brackets used to hang bird cages, on the side of your window sash. If this is not available an ordinary bridge or floor lamp will do. Remember that your night light should be placed so that the light will come from the same direction as your daylight—which should naturally be directly on the left of you or directly on your right if you are left-

handed. This is very important, as what you are doing must have the full value of the light. You must avoid having your hand or body throw shadows on what you are drawing. You will find the ordinary "daylight" type of electric bulb of about 150 watts quite good for all purposes.

Drawing board

There are several good methods of working. One is to set the drawing board in your lap, resting at an angle on the edge of an ordinary table about the size used in the kitchen. This will give you plenty of room on the side of the table for your working materials. Another good home method is to rest your drawing board entirely on the table, building up the drawing angle of your board by placing books or similar objects under the back of it until the most comfortable angle for you to work is reached. Still a third, and the best, method of working—if you can afford it—is to purchase the adjustable type of drawing table used by professional artists. Usually a tabouret or small table about 30 inches high, possibly with drawers in it, serves excellently as a stand and storage space for your materials. Note the marginal drawings on all three of the above arrangements.

Rest it in your lap like this

or build it up with books like this

or, if you can afford it this is the best

A good sturdy chair is necessary and its placement obvious. Other conveniences for your "studio" are several small cases for your art materials, finished drawings, reference material, etc.; the ordinary black portfolios are excellent for this purpose.

The original kit of materials you have already received from the Institute should prove quite adequate to get you started. However, for the convenience of students who are not close enough to centers where they can purchase art materials we have inserted an illustrated catalogue with the price list of the complete line of materials which can be purchased from the Institute's Art Materials Department. You will find inserted in your catalogue order blanks for art materials—simply follow the directions printed in the catalogue for ordering materials. Send your order blank along with a check or money order by separate letter, as per instructions, and you will receive your supplies by return mail. *Payment for your materials must accompany your order.*

The Artist's Materials

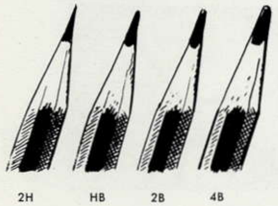
Most artists, as they attain a degree of success in advertising art and illustration—become known primarily for the subject matter of their pictures. They become recognized as specialists in figure subjects, covers, book illustration, landscapes, adventure pictures, architectural subjects, and many others. Along with their success will grow their reputation as technicians in the handling of their favorite mediums and while the general public is not too much aware of the mediums employed in making pictures "the fraternity of art" is intensely interested in "how they do it." More especially is this true of the art buyers, who are concerned with not only a good picture, whose subject matter is conceived to solve a specific problem—but with the manner in which the work will be reproduced. The selection of the medium is usually determined by the method to be used in the reproduction of the picture. The artists

must be prepared to do their pictures so that they meet the practical reproduction requirements of Newspapers, Magazines, Books, Posters, etc., and all these requirements are different.

The handling of mediums means simply this:—the ability to draw and paint in pencil, black and white line, wash (which is graduated black and white tone painting) and color. These are the four basic mediums used in commercial illustration. From each of these basic mediums stem many variations of technique and methods of handling. For example, while "pencil" is used as the broad basic term we derive from this basis mediums such as crayon, charcoal, wolff pencil, pastels, etc. From black and white line we get pen and ink, brush drawing without tones, etc. However, for the practical purposes in the studying of the course, we will concentrate on training you in the four basic mediums. Each medium will require a distinctly different type of training and practice—and we remind you, that it will take a great deal of practice to master any one of these. We will require practice sessions not only in this lesson but you will receive specific assignments all through the entire course to constantly improve your technical skill.

Before starting your actual training, let us review with you the list of mediums and materials you will employ throughout the entire course. Later on in the course we will introduce you to some of the other fascinating mediums.

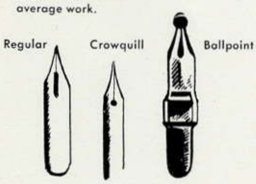
Pencil



A good selection for average work.

Pencils vary in degree from hard to soft according to number. 9H is the hardest and goes from 9H—8H—7H—and so on down to HB, which is medium. Then we have B—1B—2B—and so on up to 6B, which is the softest. For general purposes, HB is good—the higher the number goes in B—the richer and darker the tones.

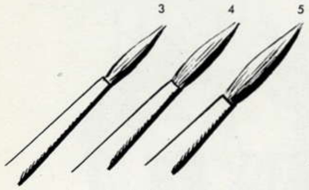
Pen



These are average and come in many different sizes.

Gillott's pens have been preferred by artists for many years. They come in numbers:—404, which is coarse—303, medium—170, which is finer and an excellent all-around pen—290, which is very fine and very pliable giving great variance to your lines. There are also other pens such as the crow-quill for fine work and the ball point pen for broad work. These come in different sizes.

Brush



A good selection for general use. There'll be more later about different sizes and shapes for different problems.

These come in a great variety of sizes and shapes—starting with 00 and on up. Sable brushes are the best for use in water color and ink work. Numbers 3—4—5 are excellent all-around brushes and should see you through your assignments. Of course—if you wish to make large drawings for your own fun—you will need some large brushes.

Ink

All black and white "line" work must be done with _Black_ waterproof ink. There are many excellent brands of drawing inks. Never use blue ink as it will not reproduce.

Lamp black wash

This is a transparent water color which, when diluted with water and with the use of white paper is capable of a remarkable range of graduated tones, from a jet black to the lightest greys. It can be handled successfully in a very spirited style or in the most painstaking photographic manner. It comes in tubes, pans and jars.

Grays come in many different shades. White also comes in jars.

Opaque—Black and white

Lamp black or Ivory black when mixed with Chinese white in varying degrees will establish a complete range of greys. This is a more solid method of painting as the name, opaque, implies. There are also on the market, prepared opaque greys in a wide range of shades which are excellent for this type of painting.

Transparent water color

Many good types of water color paints are manufactured. They come in tubes, pans and jars and are all water soluble. Most of them are used for transparent wash applications. The transparency of the color and the use of the white paper showing through, distinguish water colors from all other methods of painting.

Opaque water color

Among water colors we include opaque pigments such as "gouache" and poster colors. These are diluted with water, but only just enough to make them flow—and not to thin them as we do with transparent color. White is used to establish different values of the colors as we use them. These come in tubes and jars.

Tracing paper

There are essentially two types of tracing paper: semi-transparent or layout and transparent. They come in pads and in rolls—pads being much the best for general use. Tracing paper is indispensable to the professional artist—for all his preliminary work and "thinking" and for transferring his rough sketch to the paper or illustration board on which he will render his finished drawing.

Paper

Every medium you use will have a special affinity to a different type of paper—of which there are many. Certain papers work beautifully for pencil; certain papers are good for pen and ink; other papers are especially good for water color, etc. Paper for pencil drawing should have enough "tooth" to take pencil marks and should be hard enough to take some erasing without ruining the surface. The paper supplied you should be used for your assignments. However, paper for practice work can be purchased very cheaply almost anywhere. White or light colored wrapping paper such as used by your grocer will do excellently, provided it is not too "soft." Wrapping paper can be cut to the desired sizes for your practice sessions. In drawing, it is well to work with several sheets tacked to your drawing board—one on top of the other—drawing on only one sheet over the drawing board will give you too "hard" a

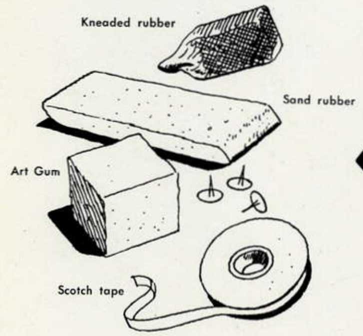
surface. For practice with pen and ink and brush line any smooth paper with a hard surface is good. The paper should not be too thin or porous—as this will cause the ink to spread and the pen to "pick up." Ordinary unruled ledger paper or bond paper such as is used in typewriters, is excellent for practice. This can also be bought anywhere and for very little money you can get a lot of paper.

Bristol board

This paper is widely used by commercial artists and comes in several thicknesses such as:—"1 Ply," which is slightly heavier than Bond Paper—"2 Ply," which is twice as heavy—etc.—etc. The surfaces are specially prepared—smooth or plate finish for pen and ink—and "Kid" finish (which has a slight tooth) for pen and ink, pencil, and wash. The "Kid" finish is a wonderful all-around working surface.

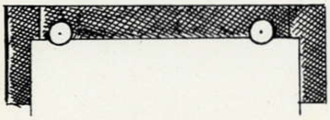
Illustration board

Any type of paper when mounted on a cardboard about 1/16 to 1/8 of an inch thick is called Illustration board. This type comes in almost every conceivable working surface and is the most universally used by all commercial artists and illustrators. Its special advantage is that it is heavy and can be handled a great deal. Also, it will not "buckle" or "curl up" when a great deal of wash or opaque work has been done on it. It will even accommodate oil painting and just about every other known medium.

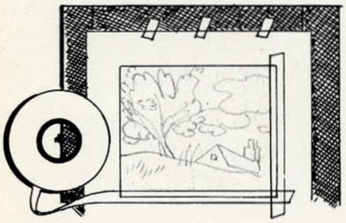


Erasers—thumbtacks—Scotch tape—sharpener

There are three good types of erasers in general use. First,for use generally in pencil drawing—is the kneaded rubber, a soft pliable eraser which can be moulded into points to "pick out" areas to be erased. It will not smear pencil drawings unless the pencil is very soft. Next, is the soft tan "Art Gum" whose main use is erasing large areas and for cleaning up a drawing after it is finished. Then there is the hard or "sand rubber"—similar to that used by stenographers. This is indispensable for rubbing out "finished work" such as ink lines, wash, or pencil that you have leaned on too heavily. Keep one end of this rubber cut to a slanted point so that you can get into small areas which you might want to change. In using this eraser care should be exercised not to ruin the paper surface by rubbing too hard. This can be avoided by rubbing with a gentle circular motion.



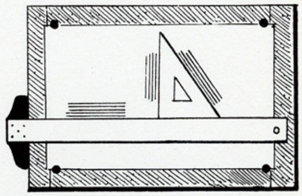
The use of thumbtacks is obvious—however, to avoid unsightly thumbtack holes on your drawing it is advisable to stick the thumbtack directly into the drawing board at the very edge of the paper allowing just the "head" of the tack to hold the paper in place.

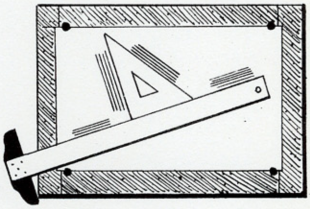


A roll of Scotch tape will last you a long time and is especially useful for holding tissue drawings in place while you trace your rough drawing through onto the bristol or illustration board. It is also excellent for masking pictures on which you wish to put free wash or color effects—without running over the edges. Care should be taken when lifting the tape when you are through not to do it suddenly as it might hurt the surface of your drawing.

For sharpening your pencils and for cutting paper, Bristol board, etc. old razor

blades are excellent. There are several good "blade holders" on the market that can be purchased at your hardware store.



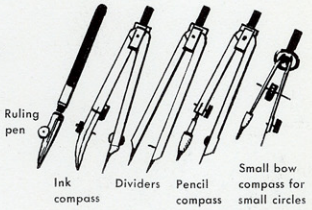


T-square—triangle—ruler—mechanical instruments

The T-square, the triangle and the ruler are three very important working tools for the professional. One of the most important requisites of commercial pictures is that the specified size and proportion of your picture *must be accurate.* With the ruler we establish the size and measurements of the drawing, also exactly where it should be on the paper. With the T-square and triangle we "true up" the proportion.

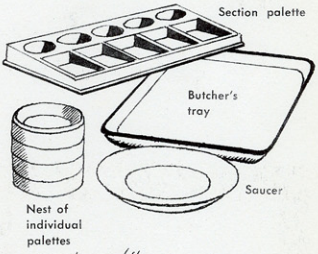
By laying the "T" or "Head" of your T-square against the side edge of your drawing board and sliding it up and down you will establish the true horizontal lines of the top and bottom of your picture. By laying the triangle against the horizontal line or blade of the T-square, you can "connect" the two horizontal lines with the true vertical lines. As the triangle's edges are exactly square at one corner, you can always reverse it to get the "other" side of the square. By laying your T-square at different angles on the board and sliding the triangle along the blade you can draw parallel lines at any angle.

A good set of mechanical drawing instruments is very important to the commercial artist. It usually contains: a ruling pen—a large compass with pencil and ink attachments—a small compass with pencil and ink attachments—and a pair of dividers which are used to measure proportions. It takes very little practice to become proficient in handling them. Instructions in their use always come with a set when you buy it. These instruments will be invaluable when you have drawings to make of a mechanical nature. They can also be bought separately but since the ruling pen is the most used it is advisable to purchase that first.



Palettes

Palettes are important in mixing your colors and they come in several designs and sizes, usually in porcelain. A large white porcelain plate from the kitchen will do just as well or better still a porcelain tray such as you see on the counter in your butcher shop on which meat is displayed. Most artists use these—and they are easy to keep clean.



Cleanliness

And now in summing up this discussion on materials we come to one of the most valuable habits you will ever need as a commercial artist—and one that will always be a great asset to you. It is simply one word—*Cleanliness.* There is nothing quite as irritating to an art buyer as to receive a drawing with finger and dirt marks all over it. Your mind is completely taken away from the picture no matter how beautifully it might have been done. You would not buy a dirty shirt or enjoy eating a good dinner from a greasy plate. This might sound a little strong but why do you suppose people put frames on pictures?—to "dress them up," of course. The more successful the artist—the more painstaking he is in presenting his pictures in the best manner possible. *Cleanliness* in your pictures will always be your badge of sincerity in the work you are doing

—and will always prove how much respect you have for your own pictures.

As you continue on through the course, we will from time to time, suggest extra materials and mechanical aids that will be particularly helpful and suited to the subject you are working on.

We are ready to go to work together.

THE INSTITUTE AND THE FACULTY WISH YOU SINCEREST GOOD LUCK.

Pencil Drawing

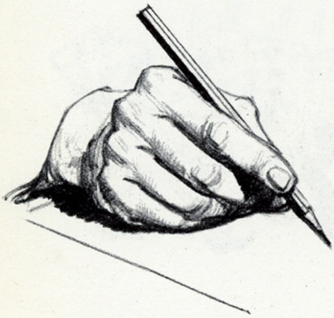
We will begin this first lesson with the most valuable of all the tools you will ever use as an artist—your pencil. It is the one medium that you will use on every picture that you ever make. No matter in what medium you may finish your picture—whether with ink, wash or color—you will always start with a pencil of some sort. It is the most versatile of all the methods of drawing—whether for the quick rough sketch or a highly finished drawing. It is available anywhere and is cheap to buy, as is the equipment you use with it and best of all, the fact that pencil can be so easily erased. makes it the ideal medium for the beginner.

It is also wonderful for the beginner because the many years he has used it as a writing instrument have already given him a familiar "feel" for it. All commercial artists and illustrators use the pencil to make their preliminary sketches and studies —it is also used by them to lay in the picture preparatory to "finishing" it in another medium. Most sketches generally submitted to a client for approval are done in pencil. Professionals use it for all forms of study.

A few soft pencils, a pocket-size sketch pad, a knife and an eraser, and you are ready to sketch anywhere. Most of all it is your "thinking" tool. It is the pencil that you use to "design" and plan a picture. With it you can draw a line like a pen, or you can draw forms, tones and shadows. It is equally good for making a carefully worked-out study of the figure, a careful perspective drawing or a sketchy landscape. Many of the most outstanding pictures of our time have been drawn in some form of pencil.

Pencil has some minor faults—the soft leads break easily and the "shiny" look of a highly finished pencil drawing is sometimes not too pleasant. It smudges quite easily, although this can be overcome by careful handling or by spraying the drawing with fixatif (a transparent solution purchased at art material stores and sprayed on with an atomizer). Keeping your paper clean when working with a soft pencil is no small matter but it can be done by using a sheet of paper underneath your drawing hand and occasionally blowing over the drawing to remove the pencil dust.

Your tools for practicing this lesson should consist of two pencils—one medium, HB, for outlines and one soft 3B for filling in tones—a sandpaper block, your knife for sharpening your pencil and your kneaded eraser. For this lesson and until you can acquire a good supply, use some of the pencil paper supplied you with your kit.

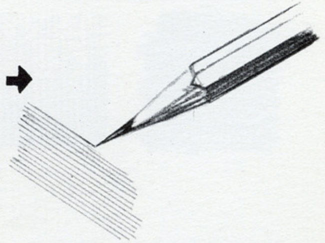


In pencil drawing, there are two methods of holding your pencil. The first is the normal manner to which you have been accustomed for many years, as when writing

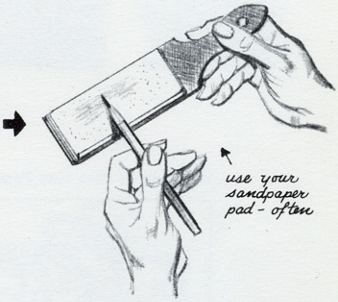
—however, get used to not gripping your pencil too hard as you will spoil your freedom of motion. If you wish to draw light lines, the pressure on your pencil should be light—the heavier the line you wish, the heavier the pressure. The second method is to hold the pencil between your thumb and first two fingers but *under* the palm. You will find that with practice, this will become an extremely comfortable way of working—especially when "blocking in" a drawing or when shading solid flat tones. This method will also give you great freedom of motion.

Fine line or sharp point drawing

As there are several methods of holding your hand so are there several popular methods of drawing with pencil. The first method is with a sharp point much like a pen. When working with this type of point practically all your lines are clean cut. This is especially good when drawing outlines and when shading is done. It is also handled after the manner of a pen. Tones are put in with sharp crisp lines drawn side by side, the values being determined by the weight of the lines as well as the space between them. In order that handling this method may become "second nature" to you we ask you to put in some practice sessions in just this type of line work—"just drawing lines."

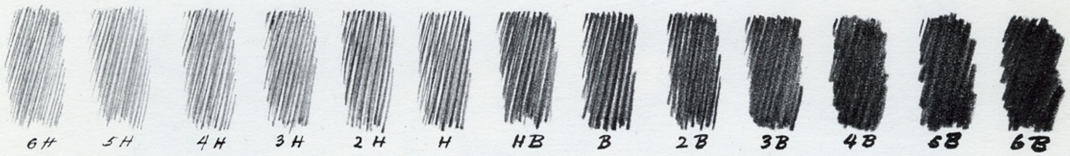


On the following page we have illustrated many examples of this type of line made by a pencil—similar to the HB. Practice for an hour by carefully reading the descriptions under the specimens—and drawing accordingly. Draw your lines about the same size as shown and to the same general outline, so you can also learn to control where your pencil "starts" and "stops." Sharpen your pencil frequently, remembering always to wipe off the graphite particles. The best way to keep your pencil pointed is to rub the point on your scratch pad, rolling the pencil in your fingers while doing so. This will sharpen the point on all sides.



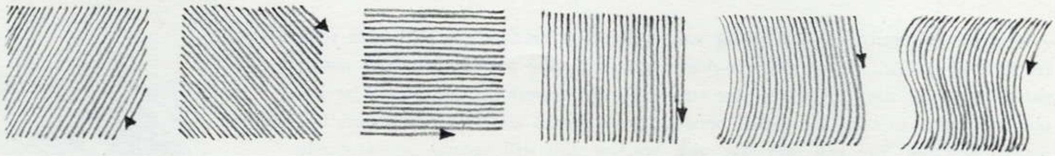
The paper to use with this sharp point can have a fair amount of tooth. It is well to remember in drawing with pencil—the harder the pencil, the rougher the paper you can use and the softer the pencil, the smoother your paper should be. Soft pencil on a rough paper will give you a "grainy" effect that is unpleasant. Experiment with different papers until you find what you like best. Beautiful rich tone drawings can be made with a 5B or 6B pencil on Cameo paper or Kid finish Bristol board.

Grades of pencil used by most professional artists. A good selection for general use is 2H, HB, B and 3B.



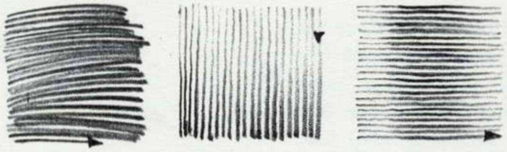
Fine Line or Sharp Point Exercises

Even Pressure Lines

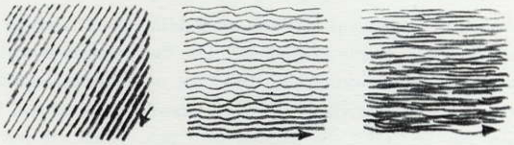


The lines above have all been drawn the same size as shown with an HB pencil, using an even pressure on the pencil point. For practice, lay out many squares similar to those shown and render the various strokes drawing in the direction indicated by the arrows. These lines should be drawn rather slowly and deliberately. Avoid making your lines run into each other.

Graded Pressure Lines



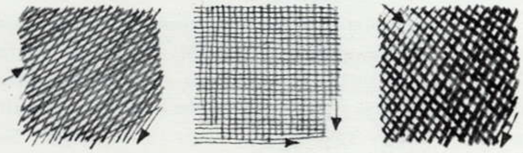
Loose Broken Lines



For practice, lay out squares as described above. The graded pressure lines are drawn by slight pressure on your pencil point as you draw the lines which are shown. Follow the examples in drawing the loose broken lines. These lines also should be drawn deliberately and not too fast. This will enable you to control the pressure of your pencil.

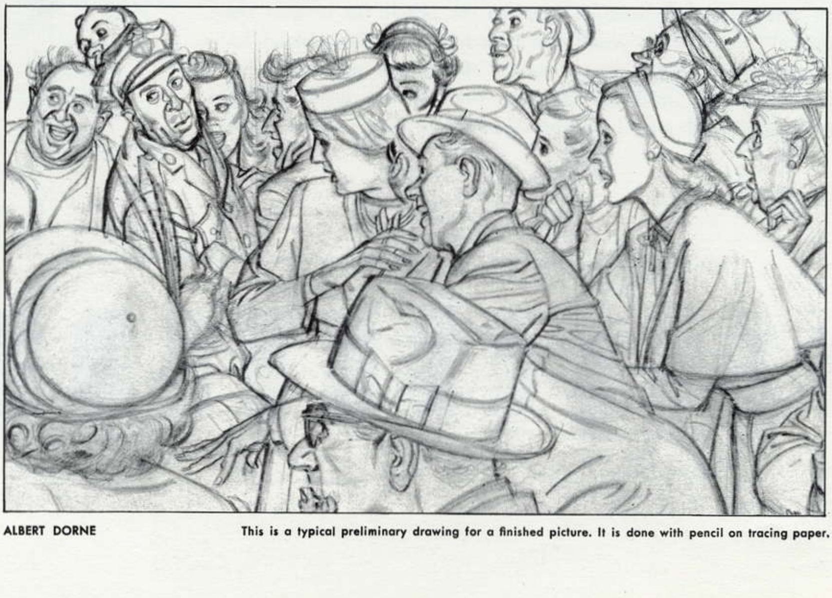
Quickly Drawn Lines

Crosshatch



Lay out several squares as before. The quickly drawn lines should be drawn freely. If you cannot keep within the squares, do not worry about it. You will learn to control your strokes as you practice. The cross hatch lines should be drawn rather carefully but not too slowly.

Example of Fine Line Pencil Drawing



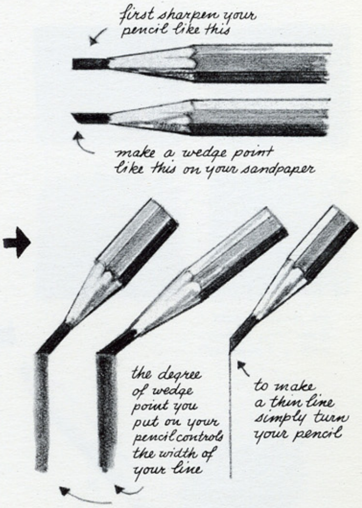
ALBERT DORNE

This is a typical preliminary drawing for a finished picture. It is done with pencil on tracing paper.

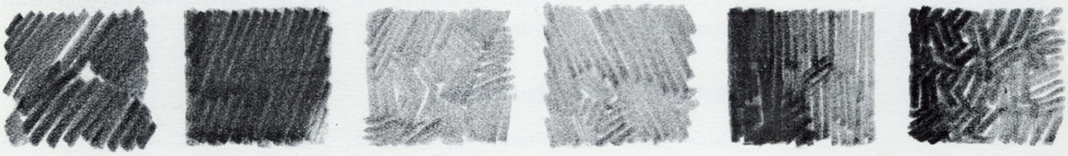
Chisel point or broad stroke

Method two in pencil drawing is called the Chisel Point or Broad Stroke method. This is a fine method for giving you almost the quality of brush stroking in your work—as well as solid shading. Soft pencils such as the 3B should be used on smooth paper. Proficiency in this method can be acquired only with considerable practice. Do not be tempted to regard these practice sessions as elementary—there are many tricks to this method that you do not know.

Begin first by sharpening your pencil in the manner shown, producing a wedge point as illustrated. The broad strokes will be made with the flat side of the wedge held evenly against the paper. The width of the stroke will depend upon the angle to which the point is sharpened. With the flat surface of the pencil point held full against the paper you can draw a flat clean line of uniform width with the same value throughout. If the pencil is tilted to or from its point as you draw, you can get lines that are sharp on one side and fading away on the other. The practising of these broad strokes must be done at a steady speed—not too fast or too slow. To draw an occasional fine line for accents, you simply have to turn your pencil as shown.



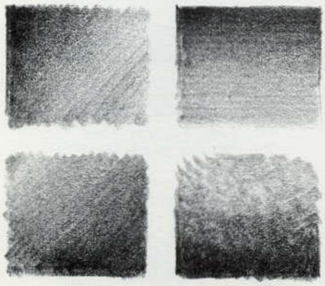
Examples of Broad Stroke Pencil



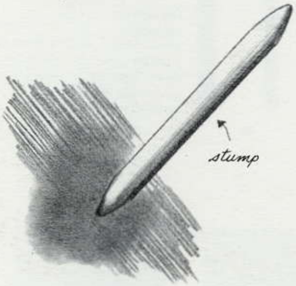
The above strokes were drawn the same size as shown, using a 3B pencil. Practice the various strokes illustrated. Try to keep your strokes clean and crisp. *Always* have your sandpaper pad handy. Use it often.

Example of Broad Stroke Pencil Drawing

ALBERT DORNE



the above graded tones were drawn with a 3 B pencil



After having practised these strokes for an hour try to combine them to produce graded flat areas as shown. In the light areas the strokes are laid side by side without overlapping, so that individual strokes merge with each other. Try to keep the beginning and end of each stroke square and "crisp." The other examples will show the interesting effects that you can get by control of your pencil. Practice all of these—they will be important in your assignments. For blending or "scumbling" tones and shading to get a smooth solid effect, use your finger tips (make sure they are not damp)—rubbing the pencil gently and evenly to keep the effect uniform. Better yet buy what are known as "stumps"—these are made of rolled paper, as shown, and are very cheap. They can be controlled much better than your fingers and are handled in the same manner as a pencil when used in shading.

In order to preserve a clean-cut appearance in your work, erase as little as possible. If a pencil tone is very dark don't rub it as it will smear. Instead, you can lift some of it by first pressing clean kneaded rubber on the area, lifting up the excess pencil, then you can gently rub the area clean with your kneaded rubber. After rubbing, always brush your paper very gently—it is impossible to make clean strokes over dirty gritty particles. Please do all the practice we ask you to do in this lesson—you will need it when you get to your plate assignments. Remember that the personal mannerisms or techniques that you will develop in these mediums, will come later when you have learned first what we wish to teach you—the fundamental methods of handling the mediums.

Pen and Ink Drawing

The easiest of all drawings to reproduce are those done in pen and ink. The extreme popularity of pen and ink is that cheap yet almost perfect reproductions—of a type that will print on almost any known paper—are possible. Pen and ink will reproduce well, where photographs, wash drawing or color will not reproduce at all. This makes pen and ink the best medium for newspaper work and for any kind of cheap or fast printing. This is the primary reason almost all cartoonists and newspaper illustrators work in pen and ink or "brush line" (which we will take up at the end of this chapter). At the same time, exquisitely beautiful drawings may be created in pen and ink for fine book illustration—or for the highest grade magazines. The pen offers a great range of techniques and original styles—you recognize the work of your favorite pen illustrator, to a great extent, by his pen technique. You will naturally need to learn a great deal from methods employed by others—but you will sooner or later perfect your own style of drawing with the pen.

As we told you in the pencil lesson—the "feel" of the pen is as familiar in your hand as the pencil and this old acquaintanceship should make drawing with the pen a pleasant experience. Unlike the pencil, however, in drawing with the pen you need not change your writing grip and this, too, should make for freedom in your relationship to the medium. For precise, sharp delineation of line, the pen has no equal and unlike the pencil, it is very clean to work with.

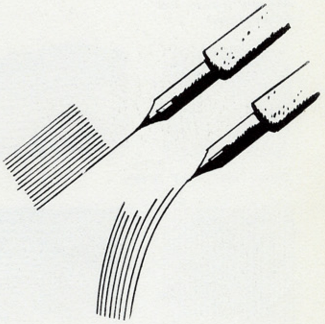
However, the pen has many limitations. Unlike the brush, it cannot cover large areas (for this, however, we can use the brush) —pen lines are hard to either lighten or darken once they are down, therefore you must work as directly and as exactly as possible. This has, at least, the advantage of creating painstaking habits.

Materials

The materials for this lesson should consist of: the bottle of drawing ink which we supplied you—also the two Gillott pens (plus a few normal writing pen nibs which you probably have) —with pen-holder—and the crow-quill pen, this is especially good for fine lines. You should also have a pen-wiper and use it often—a few blotters in case of accident—and last of all, your paper, which should be the smooth hard type such as the Kid finish Bristol board—and plenty of Bond Paper of the type we described in the Materials Section.

The pen

Before you begin to use a new pen dampen it a bit with your lips, then wipe it dry. This will help the point to hold the ink and give it better flow. With a little use, new pens are soon "broken in."



Holding the pen

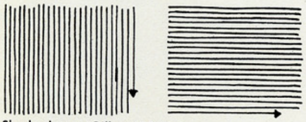
When using your pen—*never grip*—hold it naturally as you would when writing easily. As a general rule the longer line you wish to draw, the higher up you should hold your pen. When drawing straight lines, hold your pen so that the nib is flat on the paper and pointed in the same direction you wish your line to go. When drawing curved lines, turn the pen slightly in your fingers as you draw. Do not be afraid of making mistakes—you will make many of them before you master the pen properly. The pen technician must be bold and precise and sure in his work. Mistakes with the pen cannot be rubbed out or corrected easily—so you must resolve to do a lot of practising with the pen—not only for this lesson—but all the time.

Do not dip your pen too deeply into the ink. If you do, it will have a tendency to blot and spoil your drawing. Keep your pen-wiper handy to clean your pen whenever you find it getting "caked" with ink, and wash your penpoint occasionally. Throw away defective pens—they are cheap and easy to buy. Always keep your ink well corked when not in use, as drawing ink has a tendency to "thicken" and not flow freely.

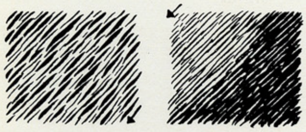
There are two types of pen lines: one can be called the decorative line—the other, the illustration line. The decorative line is the careful line used to follow your original pencil drawing outline of definite shapes such as objects, figures, designs, drawing in facial features, etc. The illustration lines are the ones used for shading, putting in textures and masses, drawing hair and in general, giving spirit to the picture.

Materials and their use

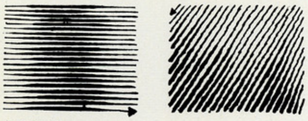
All examples are reproduced the actual size of drawing.



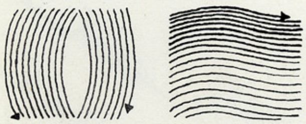
Slowly drawn—Gillott 170 pen.



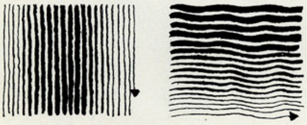
Combined pen lines—Gillott 290 pen.



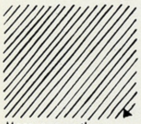
Increased pressure line Gillott 290 pen.



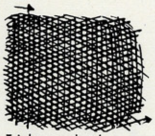
Curved lines—Gillott 170 pen.



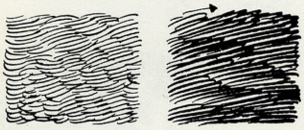
Graded lines—Gillott 290 pen.



More paper than ink—Gillott 170.



Triple cross hatch Gillott 303.



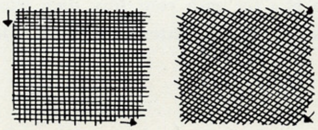
Loose illustrator's lines Gillott 290 pen.

We have prepared for you the basic pen lines on this page. Practice very carefully on this exercise to familiarize yourself in obtaining tones by combination of pen lines. They have all been drawn actual size—so that you should be able to follow exactly. The methods of drawing these pen lines, the pen to use and methods of doing each exercise are explained under each example.

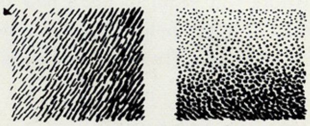
In drawing tones with the pen, the lines must be drawn in exactly right with the first set of lines drawn. It is impossible to go over your lines and keep them "fresh." You must learn to produce the correct tone at the first try (another reason for constant practice). In laying tones over large areas, your lines should be drawn in groups of even lengths. Try to avoid noticeable gaps between lines and avoid running lines together—doing this will cause them to blot.

In doing the exercises for this lesson, lay out on several sheets of paper, a number of light pencil outlines similar to the shapes used in the examples: squares, circles, etc.—so that when you do your practice exercises you will get the "feel" of starting and stopping your lines.

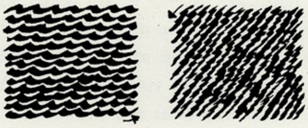
Your initial practice session on this lesson should be at least two hours.



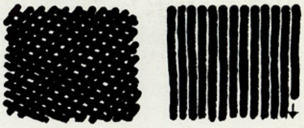
Cross hatch—Gillott 170 pen.



Short stroke and stipple—ordinary writing pen.



Wavering lines—stub pen.



Deep tones—Ball point pen.

In practicing the strokes shown it is not necessary to have the exact pen indicated. Practice will show you which pens you have that are similar to the ones we suggest. In drawing cross hatch or any tones in which lines cross each other be sure your first set of lines are dry before crossing them with your next set.

Examples of pen and ink drawings.

FRED LUDEKENS

ALBERT DORNE —Courtesy Irving Trust Company

Brush drawing

The brush is indeed a versatile friend—not only is it able to make a wash drawing but when used with black ink it can make a line drawing so close to pen and ink, that it is impossible to tell the difference in reproduction. The value of the brush lies mainly in the poster-like "broad" quality that can be achieved. The use of this method will require special practice. For this method of working, we use a *pointed* red sable brush—about a Number 2 or 3. It is well to practice stroking with the brush for a while after the manner of the pen—until you become accustomed to the feel of the "soft" point—before you attempt to imitate some of the types of brush strokes we show you in the margin.

When dipping your brush into the bottle, always press the brush gently against the edge of the bottle neck to remove excess ink from the brush—and before you touch it to your paper "try it" on a "paper Palette" (a strip of paper about 12 x 4 inches, tacked to either the top or side of your drawing board). Never let ink dry on your brush—always wash it when you are through. Ink is very hard on brushes.

Practice for this lesson in Brush Line should be at least an hour. More later.

Examples of black and white brush drawing.

HAROLD VON SCHMIDT

—Courtesy Doubleday and Company, Inc.

FRED LUDEKENS

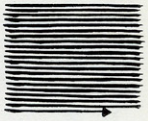
—Courtesy The American Magazine

ALBERT DORNE

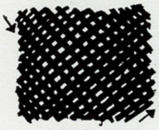
—Courtesy Irving Trust Company

All examples are reproduced the actual size of drawing.

Combined strokes.

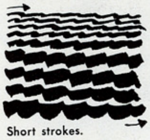


Slow lines.



Cross hatch.

Increased pressure.



Short strokes.

Curved and weighted lines.

The brush lines above are drawn in the same manner as pen lines, except that in using a brush a broader effect is achieved. There are many other effects, try to invent them.

Black and White—Color

Because the techniques of black and white wash drawing and transparent water color painting are based on the same principles of manipulation—and because in the earlier period of your career as an artist your assignments will consist almost exclusively of black and white drawings—we will for the duration of the course, concentrate on training you in the black and white medium.

However, because color is a great emotional as well as creative outlet for the artist we want you to work with it constantly. We will give you many assignments in color which will all be based on the techniques we are teaching you in black and white painting—and which will be planned primarily to permit you to do pictures that will allow you to express yourself. Color is personal—and the best way to help you with it, is to criticize and guide you *after* you have done your pictures. Remember that the technique we are teaching you is the same for *color* as black and white.

In teaching you the techniques of Gouache Black and White Painting—the basic principles of Gouache Color Painting will again be the same.

Lessons 20 and 21 will deal entirely with the subject of Color.

Comparative chart of pen points

(Approximate relationship)

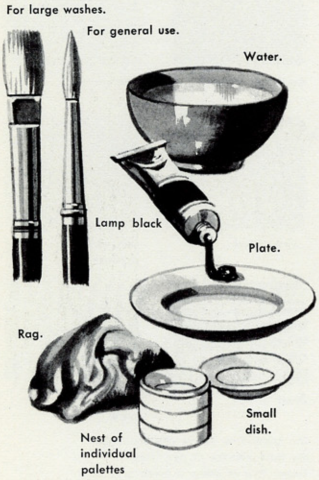
	Gillott	Hunt	Esterbrook	Brandauer
Coarse	404	56	358	516
Medium	303	22	357	311
Fine	170	99	356	214
Very fine and flexible	290	100	354	518

Wash Drawing

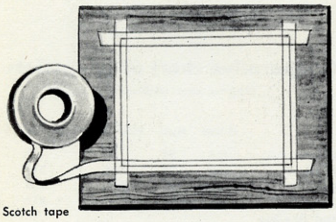
A wash drawing is one in which black water color has been flowed over the paper to produce various shades of value where wanted, diluted with water to suit (lots of water—light wash: little water and more pigment—dark wash). It is a wonderful medium capable of a wide range of results and uses. When handled simply and in flat tones, it can reproduce on all but the poorest newspaper stock. When handled with its full range of values, it is excellent for reproduction in the finest publications. It is especially fine for covering large surfaces quickly, such as skies and landscapes or for making highly polished objects and drawings so much like a photograph—that many people cannot tell the difference. It can be reproduced however, only by the halftone plate process.

Wash manipulation takes a great deal of experimentation—*and all the information in the world cannot teach you unless you learn by trial and error.* However, once you have mastered it you will like the ease and speed with which it works. It is indeed the commercial artist's good friend for speed.

The faults and limitations of wash are few. Unless heavy paper or illustration board is used for wash drawings—the paper will "buckle." You must also wait for each wash to dry thoroughly before going over it again. When dry, a wash may prove too light in value. This is easy to fix—by waiting until the particular area is dry and then floating more wash over it until you achieve the right value. However, when a wash dries too dark, it is a little more difficult to fix. This is done simply by going over the area you wish to lighten with a brushful of *clean* water several times, each time picking up the water with a dry brush. More color can be removed by pressing a blotter on the area while it is still wet. It is also difficult in wash drawing to show variety in textures—but this can be accomplished by using other mediums in conjunction with the wash such as pencil, ink, etc. However, as we said just a moment ago—*Trial and Error* and *Practice* are the only means by which you will be able to learn how to overcome these faults.



The materials for wash drawings are simple—a tube of lamp black of good quality such as we supplied you—several medium sable brushes, number 5 is average—a large flat brush for washing large areas—a porcelain palette or plate such as shown —and several small saucers for mixing various tones—a large bowl of clean water—a wad of cotton—some blotting paper and a rag to wipe your brush—and, of course, heavy water color paper or illustration board. When unmounted paper is used, be sure it is tacked rigidly to your drawing board. A good way to do this is with scotch tape as shown.



Your paper will be in better condition for wash drawing if you moisten the surface well. This is done by going over the surface several times gently with your cotton wad full of water. This will clean and soften the surface so that washes will flow smoothly (it will not affect your pencil drawing if excess graphite from your pencil has been removed). Let this dry thoroughly. Right before actually laying a tone, it is good to moisten just the area to be covered, using a large brush filled with water.

Allow it to dry just enough so that no water shows when the surface is held to the light. It is now just right for taking a wash.

To mix your color in the palette, the large dish, or small saucers, as shown, squeeze out a small amount of the lamp black on the edge of the palette or saucer—then you can mix with water as much or as little as you need in the lower part of the dish or palette. *Always* mix more tone and a little darker than you think you will need—for you cannot stop while painting an area, to mix more color without risking a streaky result. Care should always be taken to mix the color thoroughly before using so that the tone will be perfectly even—otherwise the tone will show streaks or spots and will not lay "flat." If your lump of lamp black dries on your palette do not destroy it as it can be used again and again simply by moistening it with water.

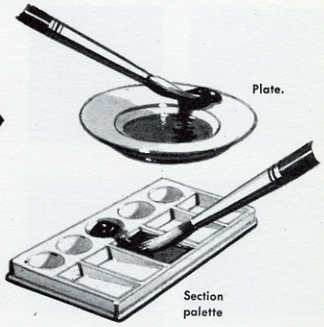


Plate.

Section palette

It is important to develop a collection of good brushes. When properly filled for painting, the hairs of your brush should all stay together and make a single point—however, even a good brush will work badly when it holds too much or too little color. When working in large areas, you naturally will use a larger brush—in smaller areas, a smaller brush. You will get accustomed to the right size brush by practice. With a large brush, more work can be done without refilling. With too small a brush, the wash area will dry before you can cover it—and your tone will be full of streaks and hard edges. A good rule to remember is—use as large a brush as you can in the area you are painting.

In filling your brush, dip it into the color until it is full, then gently press it on the side of your palette so that about one drop of color comes out. This will usually leave your brush "just right" and full enough for painting. Never try to paint a wash with a brush that is too dry. Before starting to paint, it is well to tack in the upper right hand corner of your drawing board a strip of drawing paper about twelve by four inches. This is good for testing the tones and for making trial strokes before actually putting your brush to the drawing.

In making a wash drawing, the normal method is to start with the lighter tones first, gradually building up your drawing with darker tones floated one on top of the other as they dry, thus building up the tones from light to dark. Solid blacks are added as the finishing touches. Later on we will show you how to reverse this process by putting in your blacks first and by using water-proof black ink for your underpainting.

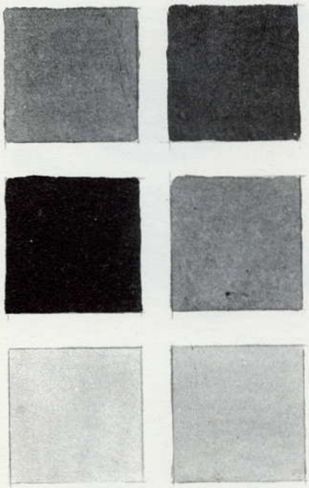
First stage leaving white paper showing through.

Second stage.

Third stage.

Finish stage adding solid blacks and putting in white highlights.

The first step in making a wash drawing is to outline your subject in light pencil—drawing the outlines for the different tones to guide you while painting. If your pencil becomes too dark or the paper soiled, this should be cleaned up by using your soft kneaded rubber before beginning to paint. First float the lightest tone covering the entire drawing excepting the portions of the picture you wish to remain white—let this tone dry *thoroughly*. Then, lay the next tone darker and continue the same process until you build up the darks step by step—allowing each tone to dry thoroughly before applying the next. After having added the solid blacks for sharp definitions of your picture, if you wish to put in some highlights, this can be done with chinese white or opaque gray (which is a mixture of the pure lamp black and white, to which has been added a speck of yellow ochre). As lamp



A few examples of a great variety of flat wash tones.

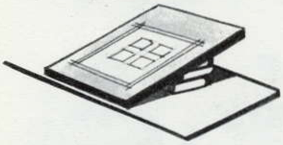
black and white mixed will give a bluish look to the opaque color, the touch of brown ochre will "warm up" the gray, so that it matches the transparent wash. Another good way of putting a highlight on gray tones is by using a rubber—and carefully erasing over the tone where you wish the highlight to be.

It is difficult to keep the edge of a wash drawing clean and square. When your drawing is finished, this can be done by painting along the edge with pure opaque white. Another good method of cleaning the edges is to hold a ruler against the edge of your drawing and erasing out the "run over" edges with your sand rubber.

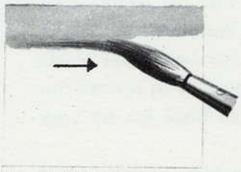
Flat washes

To start your wash laying practice with flat washes, first outline with light pencil on a sheet of paper—eight squares and shapes of various sizes ranging from four inches square to two inches. Next, in the bottom of the saucer, thoroughly stir some pigment into water (always more than you think you need) of about the value shown in the flat wash examples in the margin. Then, tilting your board at a slight angle so that your color will run down, start by taking a brushful of the mixture and apply this across the top of the selected square, forming a puddle. Guide this gradually down the paper within the square with a smooth back and forth motion —leaving an even tone behind it. Never work back into this area while it is damp. Keep replenishing the puddle as you work it down the paper. When you reach the bottom of the area dry your brush quickly and use it to absorb the excess pigment that is left. You will always find that the color dries a little lighter than it looks when it is wet—if you wish to darken it wait until the area is *thoroughly dry,* then repeat the process. Repeat this exercise in all the squares and shapes you have laid out on this sheet. Try it with lighter and darker mixtures—do several sheets of this exercise—all the time trying to develop a smooth, easy "not too slow" motion in laying the color.

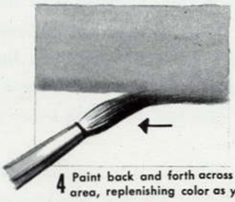
1 Thoroughly mix more color than you think you will need.



2 Tilt your board slightly so your color will flow.

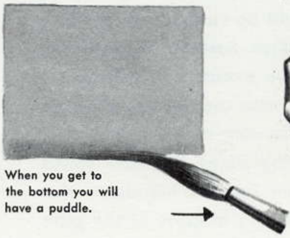


3 With a brush full of color start a puddle at the top.



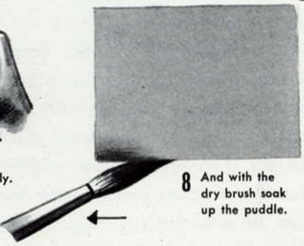
4 Paint back and forth across the area, replenishing color as you go.

5 Repeat back and forth.



6 When you get to the bottom you will have a puddle.

7 Dry your brush quickly.

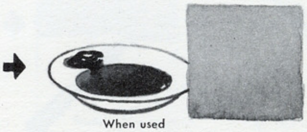


8 And with the dry brush soak up the puddle.

Indefinite blending

For this method of laying a wash, such as painting a sky with fleecy clouds, water, fur, etc., with soft blended edges—first cover the entire area to be painted with pure water. Then paint into this area the various tones desired, allowing the tones to blend themselves out into the wet surface.

Always have your color mixed *much* darker than you intend it to appear, as the wet surface will thin it out. The tone can be darkened by adding more color where it is needed, as long as the area remains wet. As soon as the area begins to dry, it is best to stop working until the whole area is *completely dry*. Then, with a large brushful of clean water, go over the area again and continue what you were doing. If you try to continue working while the area is half-dry and half-wet, you will develop bad blending, streaks and hard lines where dry paper has met wet color. This can be repeated several times until you have carried this effect as far as you can with the wet blending. When you feel you have gone as far as possible, paint in your real darks and highlight on the dry drawing.



When used in blended wash this wet color should dry similar to this.

In a drawing of this type first put in your sky using the method described in the text on indefinite blending.

Continue the process as described until you have the sky the value you want. Then begin to put in your highest grays and continue building up darker grays after each previous tone has thoroughly dried.

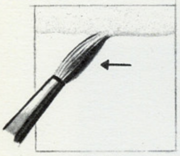
When you have carried the drawing as far as you can with washes, then put in the solid blacks and with white and opaque grays pick out your highlights. Fix mistakes with opaque color matching the tone to be corrected.

In making a wash drawing similar to this girl's head begin with your lightest tones first. Your paper should not be as wet as when painting a cloudy sky because on drier paper it is easier to control the flow of the wash.

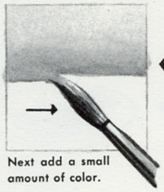
Continue building up the gray tones after each previous tone has thoroughly dried putting in some of the very darks such as the hair.

When you have carried your washes as far as you wish in depth then put in your accents in solid black and your highlights with white. Fix mistakes with opaque color carefully matching the tone to be corrected.

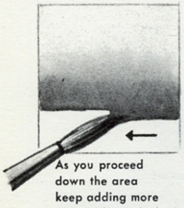
Graded washes



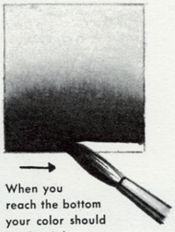
Start at the top with pure water.



Next add a small amount of color.



As you proceed down the area keep adding more and darker color.



When you reach the bottom your color should be the right shade you intended.

You have just dried your brush and removed the excess color from the bottom.

Prepare a sheet of paper as before, laying out the various size squares and shapes. First, stir and have ready in your saucer some thicker pigment—then begin by forming a puddle of pure water across the top of the area to be worked. Wash this down the area for a short distance—now quickly add a small amount of pigment to the puddle —keep working it back and forth down the area—keep adding more and more pigment to the puddle as you go—making it darker until you reach the bottom of the square. Then, dry your brush quickly and absorb the excess pigment. To reverse the process, from dark to light, repeat the method—but start at the top with a puddle of the darkest pigment you wish to use—and as you begin moving down the paper, keep adding water as you go. Only with practice will you be able to judge how much or how little water to add.

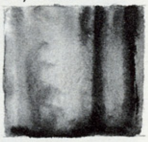
Some faults of bad manipulation are shown and explained in the margin.

Combinations such as brush line and wash, pen line and wash, pencil and wash are very successfully used and add to the reproduction quality. These combinations very often create unusual techniques. Once you have mastered the wash technique, you will find it easy and fast. Stick to it until you have gained some skill. Try different papers and pigments. Your pigments especially should be of a fine quality—as cheap ones will leave mottled and streaked washes. Combine wash with other mediums. Make large and small drawings—some highly finished, some sketchy. Wash is tricky—and only constant practice will teach you how to handle it well.

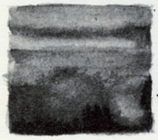
This lesson on wash will require a great deal of practice. While it is one of the most satisfying of all the methods of working, it is nevertheless the hardest one to master due to the "accidental" qualities of the medium and because of the "wetness" of the technique. This is the main reason why we have stressed the point of *"Trial and Error"* being the *only* way you can learn all about wash drawing—Trial and Error—*and many hours of practice.*

Some faults of bad manipulation.

Wire edge and run-back caused by over-working within an area also by putting more color on almost dry surface.



Streaks caused by not having medium properly mixed.



Streaks and runback caused by overworking area and putting color on when surface has become too dry.

Method of making wash drawing using solid black first.

First put in all your black lines and solid blacks with waterproof ink.

Next put in your lightest gray washes and then the darkest tones.

Finally put in your darkest tones and touch up your highlights with white and opaque grays.

Opaque Water Color Painting

Black and white opaque water color is a mixture of Lamp Black and Chinese White —mixed together to make a paint medium about the thickness of cream—producing a coat of paint to which only enough water is added to make it spread smoothly when used in the brush. The proportion of black and white in the mixture determines the tones of grey. The color is painted thick enough so that the white paper does not influence the value of the tones. Therefore, the name "opaque" which, of course, is the opposite of "transparent."

Opaque water color is used primarily for drawings where sharp contrasts are required; it is the best medium for posters, decorative designs, vigorous illustrations and especially for mechanical drawings. It is difficult to "blend" opaque washes—however, there are many well-known illustrators who are very expert at this and you can become so too, with sufficient practice. It is excellent for making corrections on drawings done in other half-tone mediums.

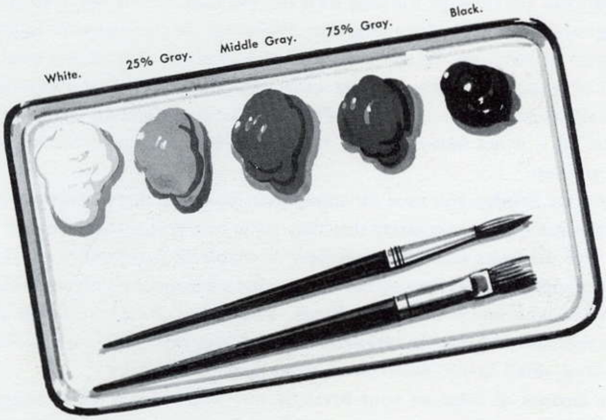
The materials required for working in opaque black and white are as follows: First, a good white such as "Chinese" or "permanent" white—a good black such as you use in transparent wash—a tube of yellow ochre (you will need the ochre only when you work for reproduction) (the white and black colors come in either tubes or jars) —a china palette such as we described previously or a white butcher's porcelain tray—a palette knife or pen knife—a large bowl of water—and a rag for cleaning your brush (this is especially important).

Lots of clear water.

Grays can be bought already prepared in jars.

A rag is very necessary in opaque painting. Use it often.

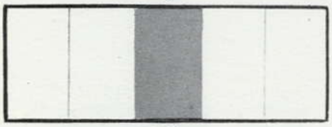
A palette knife is excellent for mixing colors, however, any ordinary knife or your brush will do.



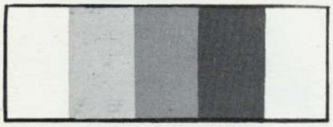
Set palette of greys

The best way to begin working in this medium is to prepare your palette with the various degrees of greys with which you will work. For your practice work, you can start with about five tones of grey—starting with white on one end of your palette and gradually getting darker until the other end of the palette line is black—as shown.

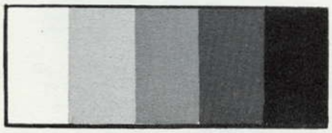
Materials and their use



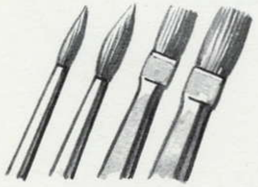
50% gray



White 25% gray use more white. 50% gray 75% gray use more black.



White 25% gray 50% gray 75% gray Black.



For general painting. For laying in flat tones.

Too dry.

To mix your greys, begin by mixing your middle grey. This is done by squeezing a good quantity of white into the center section of your porcelain palette—or if you do not have a porcelain palette—the center of your butcher's tray will do, along the upper edge. Squeeze a much smaller amount of lamp black into the same section—then take your large brush, moisten it and stir the white and lamp black together until they are mixed into a perfectly smooth and creamy paste. Add more white or black as needed until you match the middle tone as shown—if necessary, add water, but only enough to get the creamy feel to your color. When you have achieved the exact value of the middle grey—*wash your brush carefully*—and start to mix the tone of grey between the one you have just made and the black. This should be placed to right of the first grey. Of course, to mix this second grey you will use more black in the mixture. Repeat the same process as above and *remember*, mix it thoroughly until it is a smooth color and the thickness of cream. Follow this again by mixing the lightest grey. This will be mixed in the same manner, except for the lighter grey, you will use more white in the mixture. This should be placed to the left of your middle tone. Next, to the left of this newest tone, squeeze an amount of pure white, and on the far right, squeeze out some pure black—and you now have what professional artists refer to as a "set palette."

For your general practice, the five tones should be enough to work with—however, intermediate tones can be mixed by taking a little of each grey value and mixing them on another part of the palette. *Remember never to dip your brush from one grey into another without thoroughly washing the brush first.*

When you are through working with the medium, do not worry about your greys drying out—they will last for a long time. When you are ready to work again, just put a few drops of water on the dry color and mix as much of it as you need.

One advantage of opaque painting is that you can work on almost any kind of paper with a slight grain or "tooth" in it. However, as in transparent wash, the paper will "buckle" if it is not heavy enough. Illustration board is always the best to work on when you can.

The same brushes you used for transparent wash are fine for opaque wash—however, it is not quite so necessary that they come to a point when they are filled with color, but the hairs must stay together. A couple of flat brushes are desirable for painting large tones, as they spread the opaque wash more evenly and more area can be covered with one stroke of the brush. The same principle of brush sizes applies in this medium as it does in transparent wash—large area to be covered—large brush; small area—small brush. Small brushes are used for outlines.

The amount of color on your brush is very important when working. First dip your brush in water, then mix as much of the color as you think you will need to cover a specific area. The color should be mixed until it is the consistency of cream and perfectly smooth.

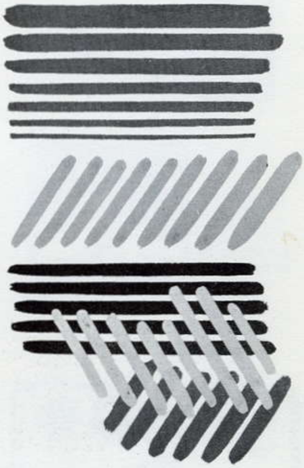
Use just enough water to make the wash easy to work with. You can tell whether or not you have the right consistency by filling your brush with color and making a trial stroke on your paper palette tacked to the upper right hand corner of your drawing board. If the stroke leaves a rough edge on each side, the color is too thick and it

needs a little more water. Your brush should be kept well-filled while painting. However, if it is too full, it will leave ridges on each side of the stroke—if it is not full enough, your strokes will be rough and "dry." Practice will show you how many strokes of color you can get from a properly filled brush. For the best results in painting in opaque, hold your brush at a rather low angle to the paper—this will cause you to paint with the flat side of the brush and will help the color to lay flat. Always turn the brush so that it follows the line of movement made by your hand. Do not paint too fast as your color will not lie evenly on the paper.

Too much color on your brush.

Just right—with your brush at an angle to the paper you get the maximum effect of your brush strokes.

A considerable amount of practice should be had in mixing different and intermediate tones on your palette (remembering always to clean and wipe your brush *every time* you dip it into any of the greys or white of your set palette). It is very important that you get used to handling the brush and the creamy consistency of the color before you begin to practice laying in tones. A great deal of practice should be had in just making brush strokes of every size and width, so that you get the "feel" of handling the creamy flow of color.



Opaque paint, whether in greys or in color, will always dry a bit lighter than it looks when wet. In order to make sure you have the right tone for your picture, always try out the tone you have in your brush on your try-out palette you have tacked to your board—letting it dry before proceeding so that you can judge more accurately the value of the color. Here again, practice and familiarity with your medium will teach you to recognize how much difference in value to expect between the "wet" and "dry" result of the medium.

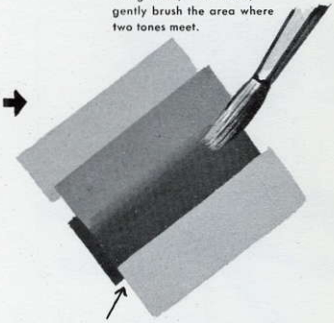
Painting flat tones

Lay out several sheets of paper as you have done in previous lessons, with squares and assorted shapes of different sizes. Then, practice filling in these shapes with different values of grey. For painting these flat tones, use a fairly large brush and paint your strokes in any direction—trying to keep the color flat. If necessary, go over a stroke that may leave a ridge and smooth it out. Do not try to brush back into an area that has already become almost dry as it will cause streaks when completely dry.

Blending opaque tones

The blending of opaque tones after they have dried can be accomplished simply and with a little practice. First, paint one tone against another of a different value, making sure they completely touch or lap over or, paint another tone on top of a dry tone already there. When they are thoroughly dry dip your brush in *plain water* and press out most of the water—then softly brush along the edges of the tones to be blended. Do not go back and forth too often as this will soften and lift the color. Do not

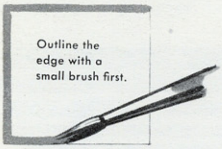
Using a wet, *clean* brush, gently brush the area where two tones meet.



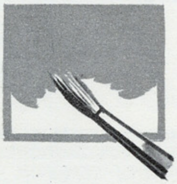
Overlap your different gray tones when you paint them on.

worry if your blending looks streaky while wet—it will dry out flat—remember, you have added no new color. As in learning to use all other mediums, only practice will teach you how to become efficient in this blending process. You can also blend opaque washes by blending them together while they are still wet. However, you must be accustomed to working very fast to accomplish this with any degree of skill.

When painting a square or other contained shape in opaque, it is easy to keep the edges clean by outlining the edge with a small brush first, then painting into the area afterwards, and working right up to and on to the outlines. The color, if used carefully, will absorb the outlines and become one flat tone. This method gives great freedom where care must be taken in painting in large areas. When laying tones of color next to each other, they should be painted up to and overlapping each other a bit so that when they dry there will be no white edges showing between the tones.



A common fault with students is piling opaque paint on very thick, one coat on top of another. This will very often cause the paint to chip off or crack when it is dry. If your paint is laid on properly, and if you have followed instructions carefully, this will not happen.

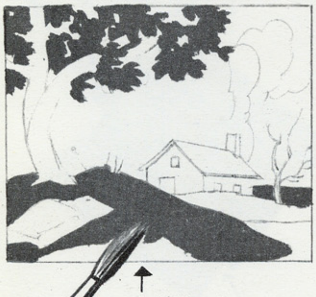

Then fill in the area with a large brush going up to and over the lines.

Making a drawing

When you first start to put the opaque on a drawing, put in the tone that approximates the closest tone to one of those you have mixed on your palette. Fill in each area separately. Later, if you wish to blend them, it is comparatively easy, but if you try to do so as you go along, you may become very involved. After you have gotten the flat tones on your picture, it is much easier to see where you are wrong and it is a simple matter to mix a little lighter or darker color and go over it as you already know what the base color is. It is difficult when first starting to paint in opaque, to "guess" the tones. The above procedure will help you to overcome this. Many professional illustrators follow this rule.

Your palette.

To blend one grey tone into another, moisten your brush and work gently over the place where the two tones meet. Keep about a half inch over on each tone and gently work your brush back and forth until you feel that the tones have started to run together and blend in the manner desired. The color, being wet, will look out of "value" to you, but remember, you have added no <u>*new*</u> tone if your brush was clean, so when it dries it should be all right. It may be streaked and uneven on the first few tries, but practice will overcome this fault.


Put in all your large flat tones first, matching the nearest tone on your palette.

You will find that practice in blending and putting the color on paper is very important to you. The thickness of the color, how much is on the brush, the lightness of your touch, etc., are all things that affect the result. You must become familiar with the medium. After considerable practice, you will discover a way that is better for you to work. No two artists work exactly alike. Experiment and practice, as you will find that different paintings require different methods of application.

If you like to work in opaque water color and intend to do most of your school work with it, you will find that if you put in your dark tones first, you will probably proceed with less trouble. The dark tones are usually the dominant tones in a picture and if you apply them first you will always be able to "see" the picture. If you

put down on your painting the darkest dark first, it will be much easier for your eye to "guess" the proper greys. Just like mixing the greys on your palette, you then have the white of the paper to represent white and you have put down the dark, so all other tones begin to suggest their proper relationship to your eye.

When painting the opaque color on your picture, be sure to not get the color too thin by getting too much water in it. Keep it the consistency of cream. On the other hand, if it gets too dry, it will be hard to handle. To fill in an area, start at the top and work down keeping the color wet as you proceed to fill in. Do not go over the part you have painted, but continue to go on with simple strokes until it is all covered. Allow it to dry and you will find it to be quite even in tone if you have applied the paint about the same thickness all over.

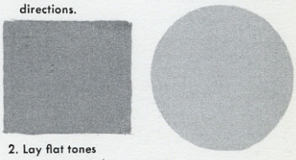
Since the process of opaque wash drawing is laying one tone on top of another completely covering up the tone underneath, it is quite simple to make changes or corrections. If, however, anything goes wrong with a large area of tone, it is sometimes difficult to correct this by trying to fix just the small part that needs correction. It is better to paint over the entire area in question. If this causes your paint to become too thick, uneven or mottled, it is then better to moisten the area with clean water and carefully wash it down to the paper, blotting off the color as you go and then putting on a fresh coat of paint.

There are four important factors to study in the practice sessions of this medium. One is the technique of "brush-stroking." Two is the laying of a flat tone over prescribed areas. Three, the blending of tones. Four, the painting of one tone over another. These should all be practiced in the prescribed manner of laying out many shapes and areas on paper and simply getting used to making tones, lines, etc. We know you would rather make pictures immediately—*but*—you will do them so much better when you can handle the medium. However, there are the "controlled" exercises in the plate section for you to practice picture-making with. Your chance to make pictures in all these mediums will come soon enough. *First Things Must Come First.* It is hard enough to make a good picture without having the double problem of learning how to handle your tools at the same time.

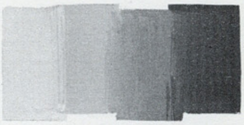
There is no such thing as a wasted hour of practice. Every hour you practice will some day "pay off." *Keep at it.*

Key your drawing with your blacks or your darkest tones.

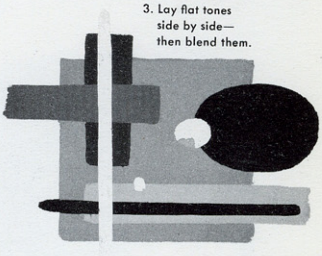
1. Brush stroking. Practice making lines in all directions.



2. Lay flat tones over contained areas.



3. Lay flat tones side by side—then blend them.



4. Lay out areas of flat tones, then paint lighter and darker tones over them. Practice painting one tone on top of another.

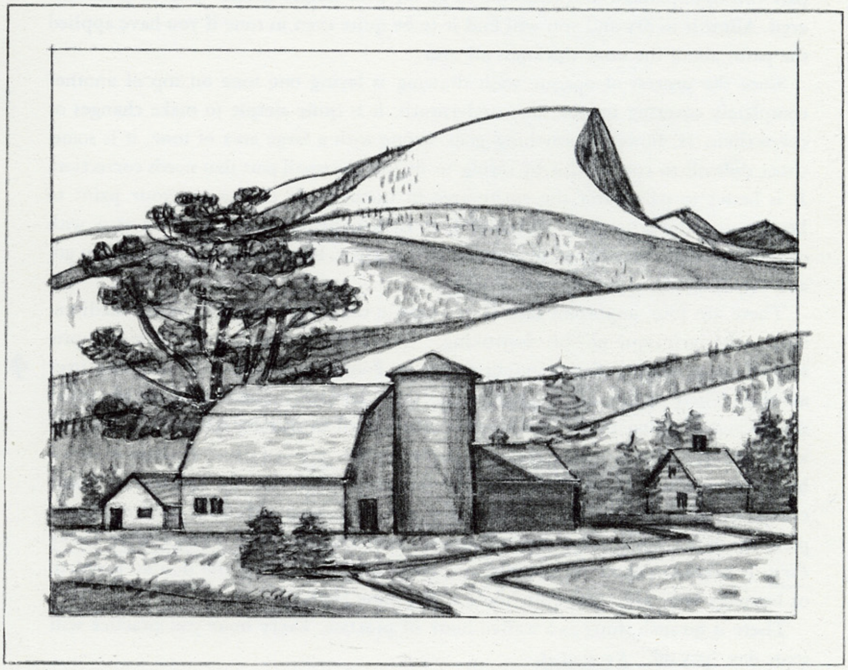
Example of Opaque Drawing — This detail is reproduced the actual size of drawing.

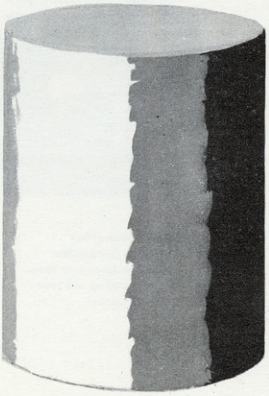
HAROLD VON SCHMIDT

Steps in an opaque painting – Atherton

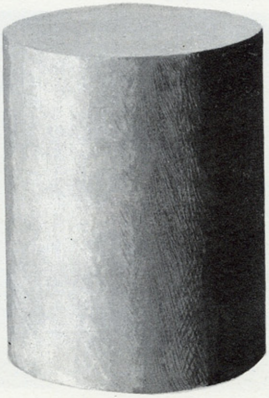
There is nothing particularly difficult, tricky or obscure about the handling of opaque water color. The series of examples shown here has been made very simple and direct in order to demonstrate that point. This opaque paint has a medium-heavy or thick consistency. I used only opaque white and lamp black to make the grays. The paint was applied with #3 and #5 water color brushes. The pictures were drawn on illustration board at the same size you see them here.

1 This is the preliminary pencil drawing on tracing paper. I have established the general size, shape and position of the light, dark, and middle tones as I wish them to appear in the final painting.





A

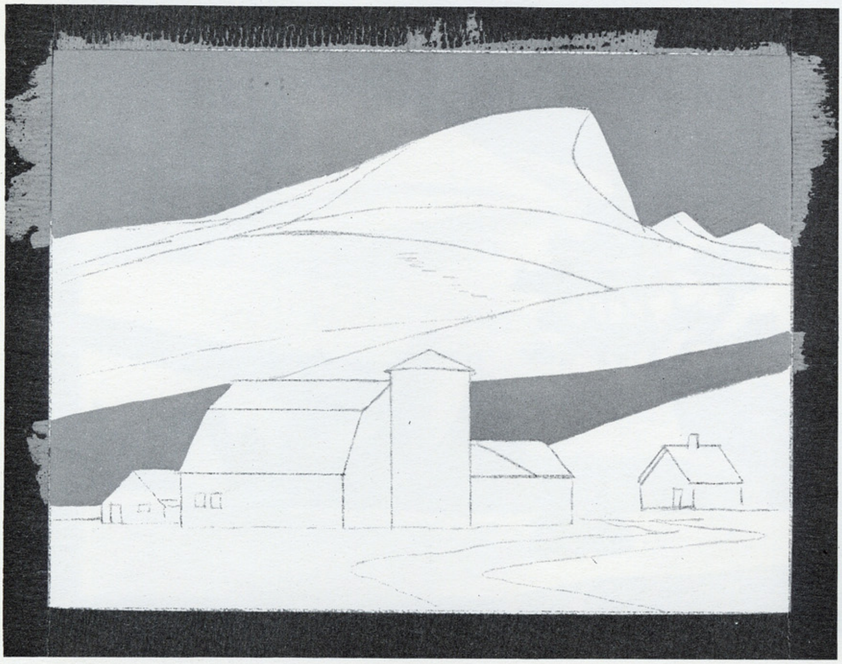


B

Dry brush modeling

These two diagrams show you the dry blending method used to model the silo and the landscape. To model with a dry brush, first paint in two or three simple flat tones, preferably with a rough edge between them, as shown in diagram A. Let them dry. Now mix intermediate tones halfway between the values you have applied. Fill your brush with an intermediate tone and wipe it out fairly dry on the blotter. Now stroke on the paint *very lightly*, varying the direction of the strokes so as not to get a mechanical effect, as illustrated in diagram B. When blending from a light gray to white, use first a lighter gray and then work into a gray edge with pure white to soften it. You will need to work back and forth, occasionally lightening or darkening your tones a bit by the addition of white or black in order to achieve a subtle gradation. You can learn this dry brush technique quickly and easily.

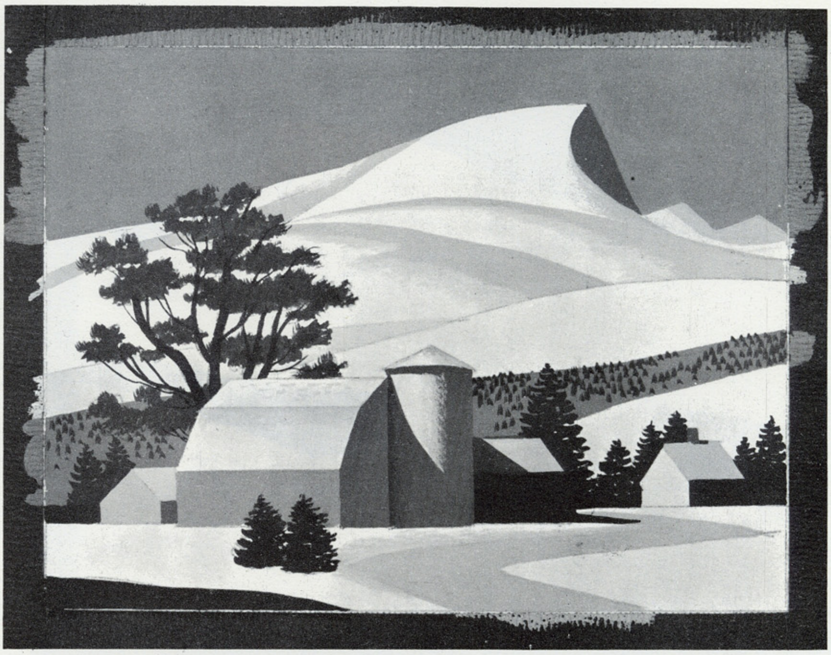
Note: The modeling technique described by John Atherton is a variation of the method explained on page 29. He uses both wet and dry blending in his own work. You, too, should become familiar with both ways of blending opaque tones.

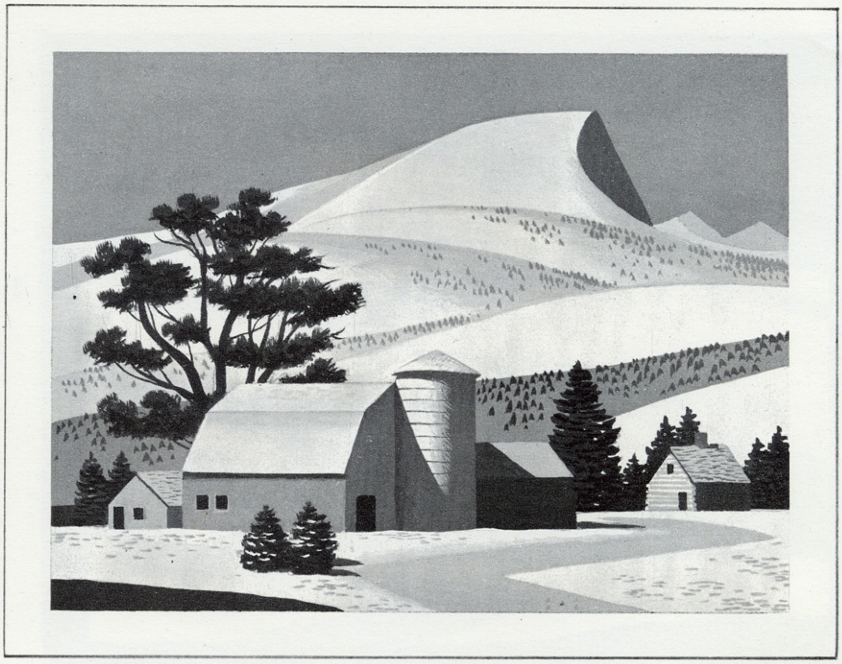


2 The preliminary drawing has been traced down on the illustration board and the first gray tones painted in. Only the important outlines were traced, not the entire drawing. Details were omitted because they would be covered when I painted in the large areas and would have to be retraced anyway. I consider the value of the sky in a landscape very important and usually establish it first. The same gray tone was used to cover part of the mountain. I have kept the color creamy in consistency and have brushed it out fairly smooth. There has been no attempt at a watery or washlike effect. I am concentrating on the flat tone. It is a mistake to go back over the color when it begins to dry; the brush will "pull" and cause the surface to roughen. Put on your opaque quickly and neatly — then leave it alone. Notice that the picture has been outlined with masking tape. This eliminates the necessity of following edges carefully, as would have been necessary had I left them uncovered. Using this method I can paint in the color quickly, concentrating on the lines and edges *inside* the picture.

3 Now I have established the first darks along with additional gray tones. Darks are important in a picture, and you will find that if you paint them in at once you will have a better basis of comparison for your light and middle tones. As the picture progresses I constantly use the tracing paper drawing — tracing down detailed forms over the tones. The dark trees were done in this manner. Notice that there has been no attempt to model the cylinder-like form of the silo in detail. I have just painted in a flat shadow; the edges will be blended later. Some of the grays on the mountain will be treated in the same way at a later stage, but for the present we are concerned only with flat areas of tone, ignoring subtleties of modeling. I made very certain at the beginning that I had mixed up *enough* of each tone so that I did not have to stop, re-mix, and match these grays in the middle of the painting process.

4 Now I have begun to model some of the edges and add the darks, after tracing down the drawing over the underlying tones. The large tree was handled with a dry brush, using many small strokes. I keep a blotter tacked to the board, and after filling the brush with color I wipe it out a bit, flattening the tip at the same time. This gives each stroke an edge made up of many fine lines. This type of edge is much softer than one produced by a full wet brush. It is easy to suggest the broken edges of the foliage with a dry brush — unless, of course, you wish a different effect. The soft edges of the shadows on the silo and the mountain have been modeled with a dry brush, following the procedure described for rendering the cylinder. I have also added a texture to part of the mountain. This suggests distant forests and is simply a series of small dotlike strokes of a fairly dry brush. A soft, gradated tone has been used on the barn roof where two angles come together. This definitely separates the two planes, while avoiding the necessity of painting in an entire area with opaque tone. You will find this method very useful on many occasions. Areas can also be separated by a single line. I have used line in this way on the top edge of the silo and barn.





5 Here is the finished picture. Once the large areas have been established it is a simple matter to add details. I have introduced only such details as will enhance the picture. Several more areas were given texture in order to add variety to the flatness of the grays and whites. Finally I have put some pure blacks in the trees. These blacks have a definite place in the whole scheme of values and add sparkle. They also suggest a certain amount of modeling, or light and shade, within the trees. The little solid blacks of the doors and windows are crisp, dynamic notes that add punch. The last operation is to clean up the picture. After the masking tape has been removed I go over any rough, ragged outside edges with a bit of opaque white.

These are important points to remember when working with the four basic mediums

Pencil – Plate 1

Use a soft pencil on a smooth paper and a hard pencil on a grainy paper. For Plate 1 use an HB and a 3B pencil.

Keep your pencil properly pointed.

Control the amount of white space between the lines. It is just as important as the lines themselves.

Pay attention to the *width, length* and *direction* of lines in every pencil drawing you make. Also vary the pressure you put on your pencil to control the values.

Use the stump sparingly. Much of the crisp charm of a pencil drawing is destroyed by excessive smudging or scumbling.

Keep a piece of paper under your hand when working on a pencil drawing to avoid smudging. Blow fixative on it when you are through so that it can be handled without damaging easily.

Part of a pencil's charm is its line quality. Don't use your pencil as a tonal medium exclusively. Wash and opaque are better for that.

Don't destroy the high lights and light areas by overworking and covering them with too many pencil lines. Let the white paper show through.

Pen and ink – Plate 2

Use a smooth, hard paper that will not "pick up" when the pen is drawn across it.

Wipe your pen frequently.

Try out your pen strokes on scrap paper before applying them to the finished drawing.

Keep the white space between lines clean and open. If the lines are too close, the white spaces tend to fill up in printing.

Get variety of *width, length* and *direction* in your pen lines.

Experiment with different pen points to achieve different effects.

Turn your drawing so that you can make the pen strokes in the direction that is most natural for your hand.

Refrain from covering every bit of your paper. The white spaces are important because they make a contrast with the areas covered by lines.

Use your brush to fill in large black areas. The brush is a very versatile tool. Experiment with it for all types of lines.

Don't hesitate to use a T square or ruler for clean, straight edges.

Carefully wash out your brush with soap and water after using it. With proper care, it will last you a long time.

Opaque – Plate 3

Apply opaque which is about as *thick* as rich cream. Like regular house paint, it should completely cover the surface so no lines or marks on the paper beneath can show through. Examine the sample below.

Mix five batches of opaque, (1) white, (2) 25% gray, (3) 50% gray, (4) 75% gray and (5) black. This will give you a fixed palette as shown on pages 27 and 28. Cover all of the big area of your picture with tones from this fixed palette. Match the areas to the nearest tone on the palette. After they are all painted in, blend them together or vary the tones as necessary. Add the black and white accents last. These steps are shown on pages 30 and 31.

To lighten a tone of gray add only Chinese white. To darken a tone of gray add only lampblack. Do not add water to lighten your tones – this is done only in wash drawings.

When opaque dries it may be darker or lighter than it was when wet, so you should try your values on scrap paper and see their true value when dry before applying them to the finished picture.

Wash drawing – Plate 4

Wet your paper and allow the surface moisture to dry before painting. This prevents the paper from absorbing the washes too rapidly and causing them to dry unevenly or with hard edges. This is especially important on hot, dry days.

Mix enough wash to cover the whole area before you start painting it.

For large areas use a large brush.

Keep a fixed palette of tones in mind when making a water color drawing. Most of your values will fall into five classifications: white (the pure paper), 25% gray, 50% gray, 75% gray and black. This palette of fixed grays forces you to give strong pattern and design to your pictures.

When blending tones be certain that you are applying enough paint to keep the paper moist. If you don't, the paper will dry in spots and create a mottled effect. Examples of this are shown at the bottom of page 26. When painting a tone, make it the correct value in the first coat if possible. When you paint several washes over an area the tones are likely to become mottled and lose the freshness which characterizes a good, wash drawing. Test your values on an extra sheet of paper before applying them to the finished drawing.

Pencil

The technical skill which is so evident in these drawings could result only from years of experience in handling this most basic of all drawing tools — the pencil. It is obvious that the style of each artist is uniquely his own, and the drawings are so representative that you can identify them immediately. These artists have evolved individual methods of expression over the years by patient practice and experimentation with the medium. Unfortunately there is no short cut to artistic mastery. You must learn to handle the tools, find out what they can do, and then work out for yourself a special technique which will fit your own particular needs. It is not enough to pick up a few tricks in handling the medium, and use these over and over again. You will develop a personal style only if you make an honest attempt to express your own approach to composition, form, modeling, lighting, etc. Style reflects a unique point of view. If you have something important enough to say, you will find an interesting way to say it.

This drawing by Al Parker was made on Plate Finish Strathmore, using graphite pencils HB, 2B and 6B. The artist has carefully built up the tone with thousands of easy, casual pencil strokes which follow the contour of the form and create a very full, realistic modeling.

The loose, sketchy handling of this head by Jon Whitcomb contrasts sharply with the more studied drawings on these two pages. The treatment here is informal and leaves much to the imagination. In order to increase impact, the artist has purposely left out descriptive detail. The drawing was done on media board, using a very soft graphite pencil.

The drawings on this page are reproduced actual size.

This detail is taken from a finished illustration by Al Parker. It was done on a gesso panel with carbon pencil. Compare it with the girl's head on the facing page. Here the artist was using an entirely different medium, in effect, and had in mind quite a different result. Therefore the technique is also different.

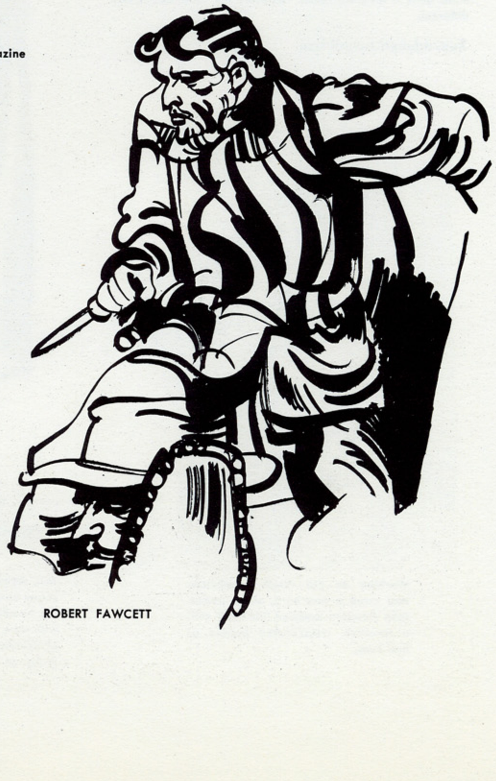
Reproduced actual size.

Working on Kid Finish Strathmore and using a very hard, sharp pencil, John Atherton modeled this head with a sensitive, crosshatched pattern of fine lines.

This drawing by Robert Fawcett, done on tracing paper with graphite pencil, shows how a technique which is obviously natural to one medium can influence the handling of another. Chiseling out the light and shadow planes in this way, with very little modeling in the middle values, is a procedure more often associated with the brush than with pencil. However, it is clear that the method is just as effective in this medium.

BEN STAHL

Courtesy Redbook Magazine



ROBERT FAWCETT

Pen and brush

These two drawings represent extremes in ink techniques. The one above, by Ben Stahl, was done with various pens on Kid Finish Strathmore. Here the artist has used innumerable fine, closely spaced lines to achieve subtle modeling in a free manner. The brush drawing on the right is by Robert Fawcett. In design and execution it shows typically decisive handling by this fine draftsman. The fact that it was made on tracing paper suggests one reason why the artist felt free to work in such a direct and spirited manner. He could pick up his brush without worrying about whether he might make a mistake. If the drawing was unsuccessful he could immediately redo it on another piece of tracing paper, since his preliminary work was still intact underneath. Before making this rendering, he had explored the problem thoroughly by means of the tracing paper technique discussed on Pages 22, 23 and 24 of Lesson 2. One of his preliminary studies included a stage in pencil somewhat similar to the Fawcett drawing shown on Page 37 of this lesson.

The drawings on this page are reproduced actual size.

AUSTIN BRIGGS

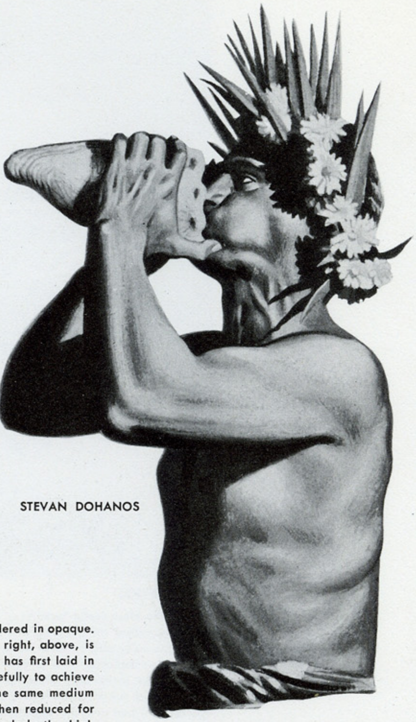
Wash

One of the most useful techniques for the commercial artist is wash. It can be handled in many different ways, dependent on the style of the artist and the requirements of the particular job. Austin Briggs painted the water color above while on a summer vacation in the Gaspé. There were no commercial requirements, and he has handled it in a very free, loose manner. In making this type of sketch, directly from nature, he made no preliminary drawings or tracings. In contrast, the black-and-white wash drawing by Al Dorne shows a much more naturalistic technique. It was done for a picture magazine, and the chief requirement was forceful and realistic depiction of a scene that could hardly have been captured as well by the camera. The technique is basically the same as that used in rendering the Eskimo on Page 26: brush line in ink, plus wash. Peculiar to wash technique is the indefinite blending of edges shown here in the smoke of the explosion. The soft, atmospheric treatment of this section forms a nice contrast with the hard, definite edges in the rest of the picture. Here and there the high lights have been touched up with opaque white.

ALBERT DORNE

Courtesy Look Magazine

JOHN ATHERTON Courtesy Container Corporation of America


STEVAN DOHANOS

Opaque

The illustrations on this page are actual-size details from larger drawings rendered in opaque. Each one represents quite a different technical approach. The figure at the right, above, is by Stevan Dohanos; the rose, by John Atherton. In both drawings the artist has first laid in tones of proper value, and then brushed and blended them together very carefully to achieve a highly sensitive and delicate modeling. Harold Von Schmidt has handled the same medium much more freely in the drawing below. To make sure it would "carry," when reduced for publication, he has used much coarser modeling. Many of the tones, particularly the high lights, have been put down and left alone, without any blending at all. The entire approach, bold and direct, results in a clear, forceful illustration at reproduction size.

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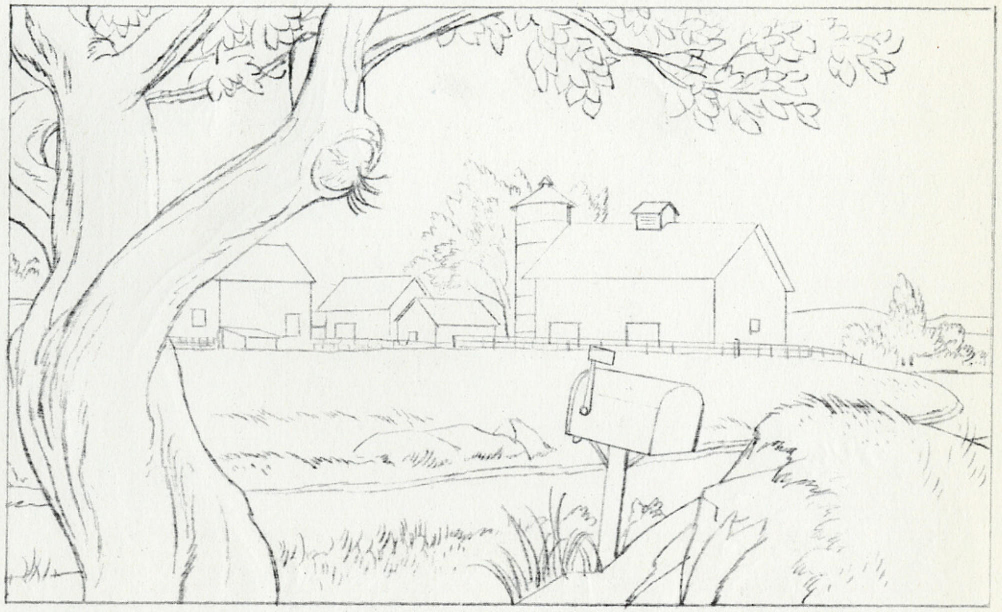
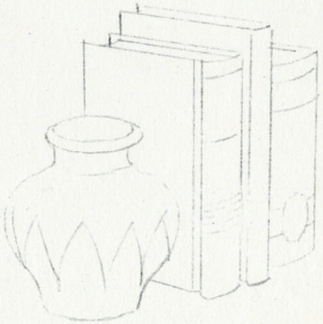
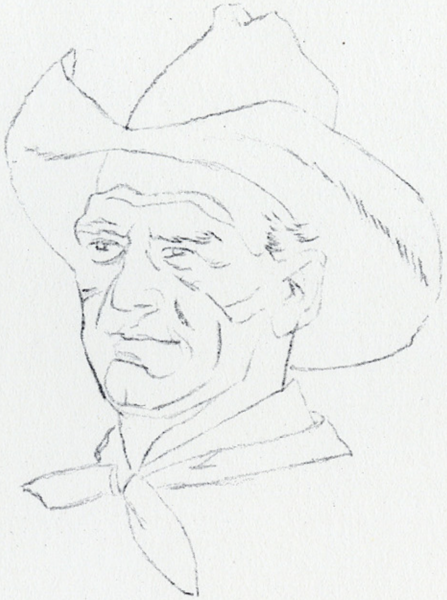
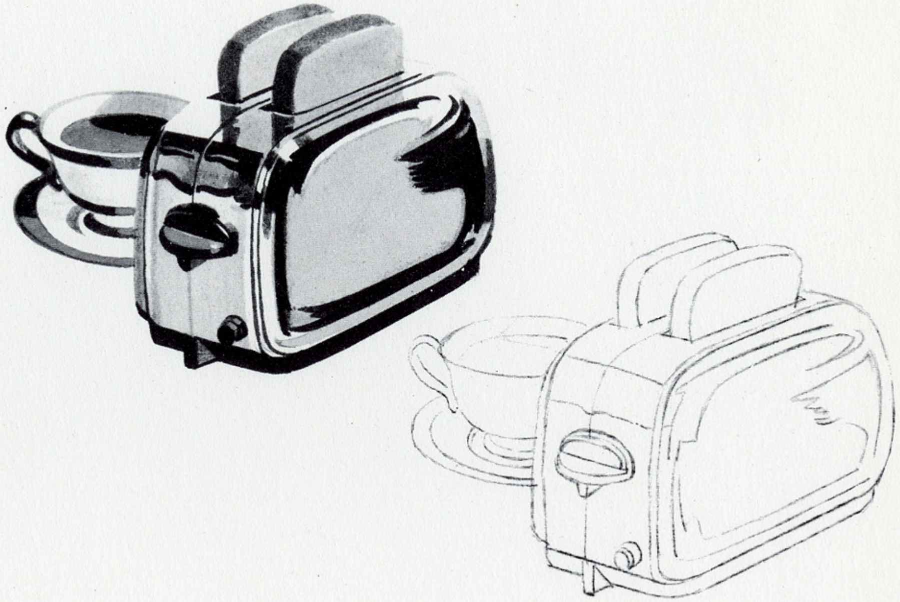
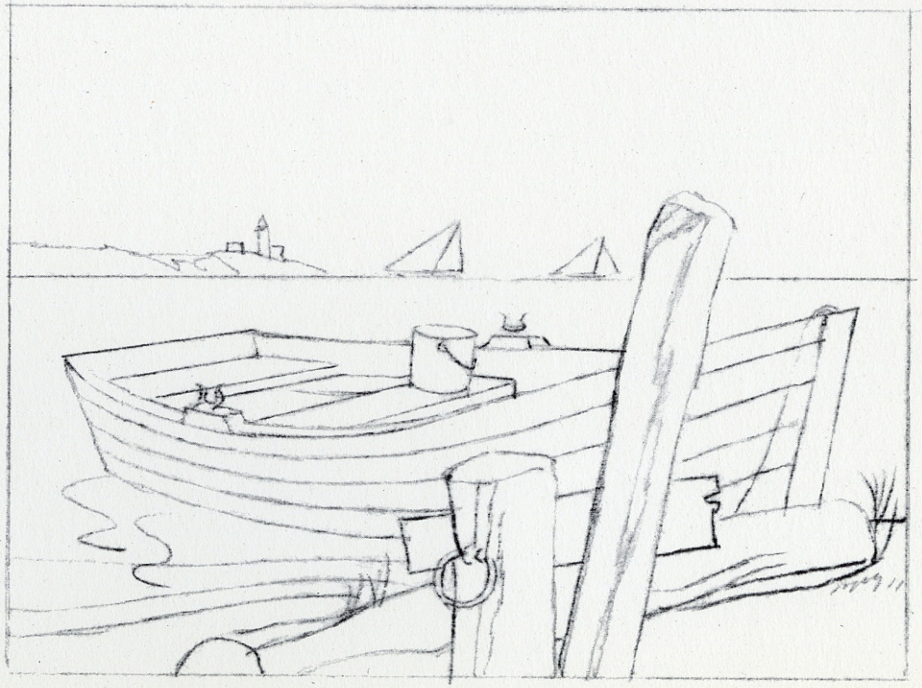
HAROLD VON SCHMIDT

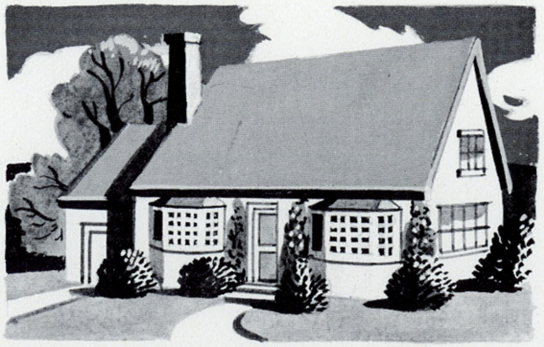
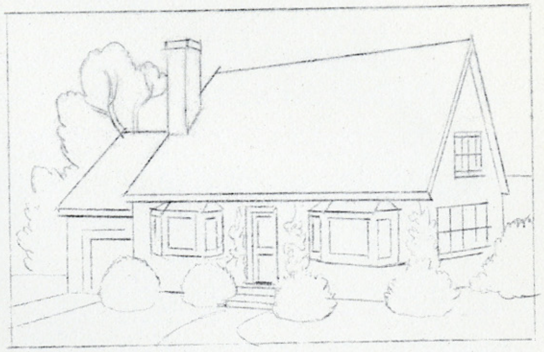
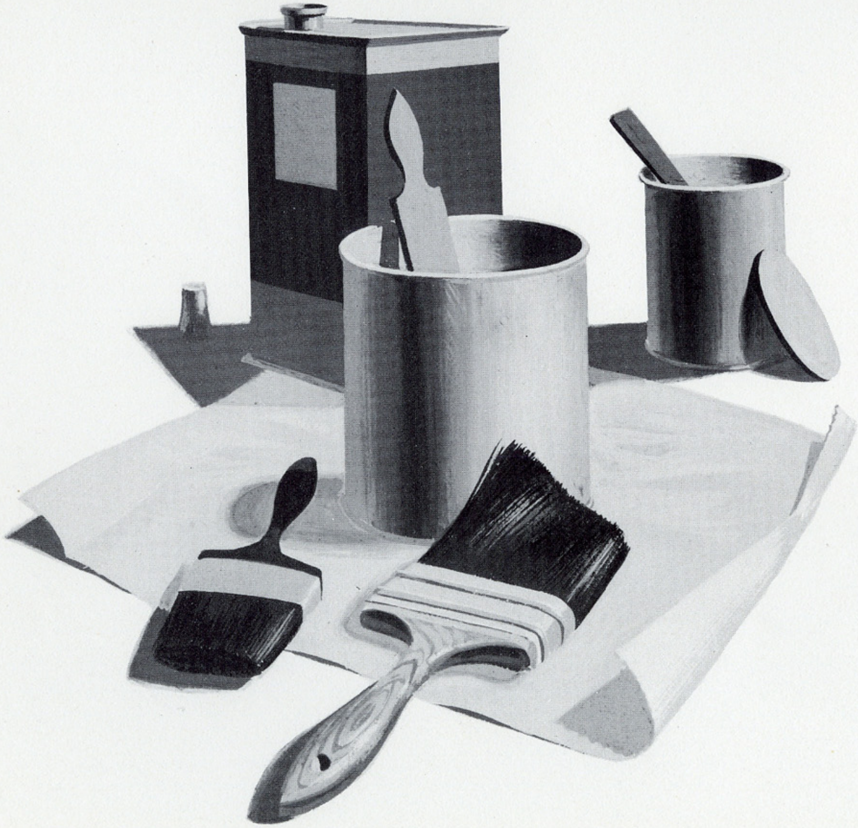










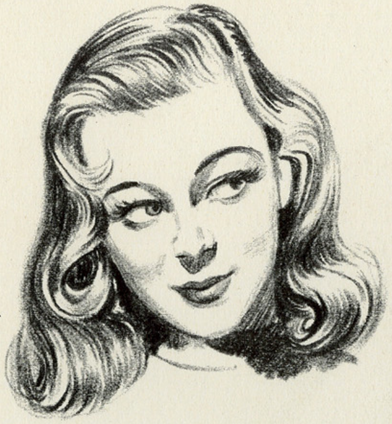
Famous Artists Course

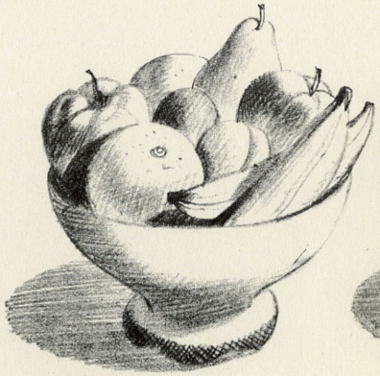
Lesson **1** **Materials and their use**

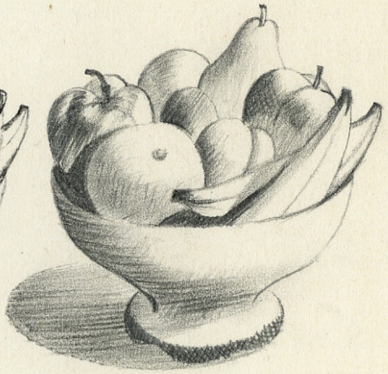
Institute of Commercial Art, Inc.

Controlled Exercises—*Pencil Drawing*

Plate **1**







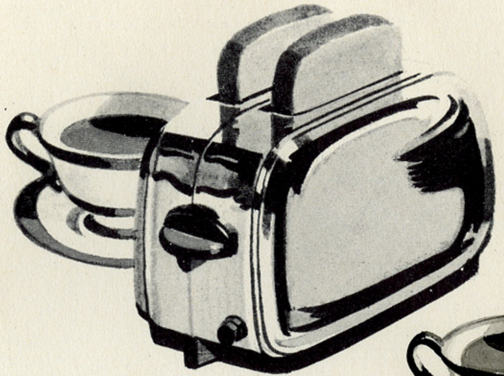
Famous Artists Course

Lesson **1** **Materials and their use**

Institute of Commercial Art, Inc.

Controlled Exercises—*Pen and Brush Line*

Plate **2**



Famous Artists Course

Lesson **1**

Materials and their use

Institute of Commercial Art, Inc.

Controlled Exercises—*Opaque Water Color*

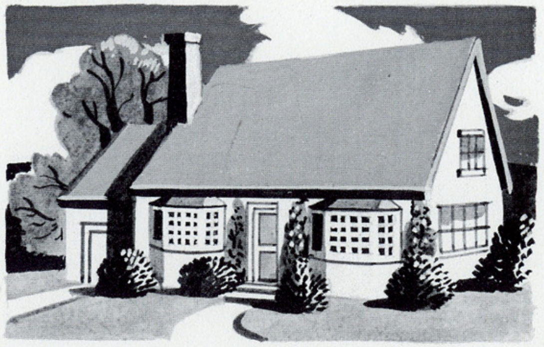
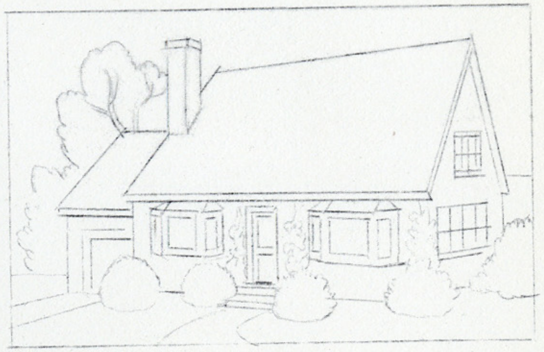
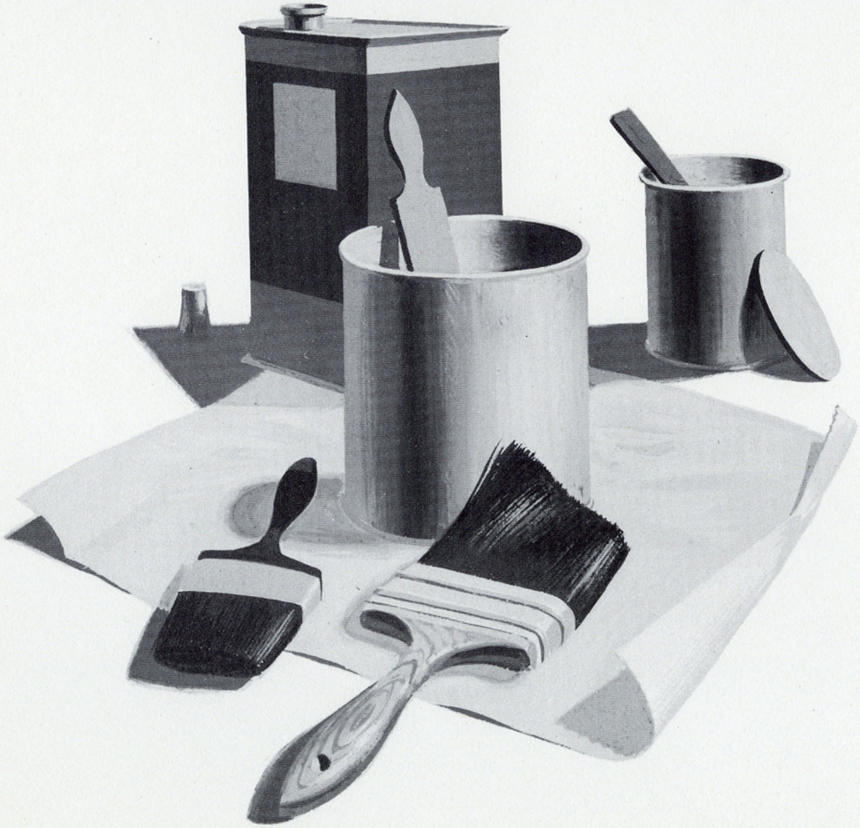



Plate **4**